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# OBSERVATIONS

ON THE

# L I F E

OF

# C I C E R O.

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Μετὰ μέντοι θεὸς καὶ ἀνθρώπων τὸ πᾶν γενέσθαι τὸ αὐτὸ  
ἐπιγινώσκοντα αἰσθάνεσθαι καὶ ἐν σκοτῷ ἡμᾶς οἱ  
θεοὶ ἀποκρύπτεσθαι, ἀλλ' ἐμφανῆ πᾶσιν ἀνάγκη  
αὐτὸ ζῆν τὰ ὑμέτερα ἔργα.

ΞΕΝΟΦΩΝ.

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To the Right Honourable

ARTHUR ONSLOW,

Speaker of the

House of Commons.

S I R,



*THE Honour I do  
my self of address-  
sing these Re-  
marks to You, is a Proof  
how Confident I am in  
the Partiality of your  
Friendship; if they have*

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any

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## DEDICATION.

*any other Claim to your  
Regard it is only from a  
Spirit of Liberty, which,  
where-ever it appears, is  
always sure of your Fa-  
vour and Protection. The  
Subject of them, which is  
the Life of Cicero, must  
be doubly Interesting to  
you, as he was the most  
excellent Orator of all  
Antiquity, and bore the  
most eminent Character  
in the Roman Senate,  
while it remain'd Free,  
and*

## DEDICATION.

*and was worthy of that  
Name.*

*I am with the most  
perfect Respect, and high-  
est Sense of your Favours  
to me,*

SIR,

Your most oblig'd,

and most obedient

humble Servant.



THE EDITOR,

OF THE

STANDARD

AND

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# OBSERVATIONS

ON THE

Life of *Cicero*.



**A**MONG all the celebrated Characters in the *Roman History*, there are none more worthy our attention, than those Great Men who were at the Head of the Republick when she was arrived at her highest Degree of Power and Glory, and by a natural consequence of excessive Prosperity was fallen into those Vices and Corruptions,

ruptions, which soon after produced a Change of Government, and brought her into an infamous Slavery. This Revolution was either hasten'd or delay'd according as they who had the Management of Affairs were more or less infected with the general Depravity: Some there were who preserved themselves quite untainted; who gallantly stood in the Breach, and struggled hard for Liberty: Such were *Marcus Cato*, *Quintus Hortensius*, *Quintus Catulus*, and *Marcus Brutus*, whose Virtues were the more valuable to their Country, because they were exerted at a juncture when she found herself most in need of their Assistance: With these *Cicero* has generally been placed, and if we may take his own word, *Rome* had not a more unspotted Patriot to boast of than himself: But I doubt when we look strictly into his Conduct, we shall often find it very different from theirs who really deserve that Name; and it will appear even from the Testimony of his  
 own

own Letters, in which he spoke more naturally, and with less vanity than he does in his Orations, that his publick Character was far from being Perfect; that he acted upon many occasions more like an ambitious Orator than a philosophical Republican; that his Virtues were blended with many Weaknesses and pernicious Failings; and that notwithstanding his exalted Notions of Integrity, he sometimes yielded to the Corruption of the Age, and sacrificed the Welfare of his Country to his private Interests and Passions. What makes him the less excusable is, that none ever understood the Rules of Virtue, or saw the Beauty of it more than he: His Writings are the noblest Lessons of publick Honesty, Disinterestedness, and the Love of Liberty, that are to be found in all Antiquity: and it is the Excellent, and almost Divine Spirit which appears in those Books, that has made the majority of Readers conclude the Author of them

to have been in his own Practice, what he takes so much pains to recommend, and inculcates with such force of Eloquence. And to do him Right, in many parts of his Administration he was the Patriot he describes: the Commonwealth had great Obligations to him; no less than its Preservation at one Crisis; but there wanted a Steadiness and Uniformity in his Conduct, which alone could entitle him to the Reputation he was so desirous of obtaining, and that has been given him rather by the Partiality of learned Men, than from the Suffrage of historical Justice.

I shall endeavour in the following Observations to set his Actions in their proper Light, and without aggravating or soft'ning any thing, consider them as they were directed to the Advantage or Prejudice of his Country; in doing which, I shall dwell only upon such Circumstances as are important to his Character, passing by a great number of other Facts which have no relation to my Design. The

The first Cause of Moment that he undertook was the Defence of *Roscius Amerinus*, in which he gain'd great Honour by his opposition to *Sylla* who was the Prosecutor, and whose Power had frighten'd every body else from appearing in his Behalf: Such a Spirit in a young Man at his first entrance into Publick Business was admir'd by all the World, and seem'd to promise something very extraordinary: But though the Danger of offending the Tyrant could not deter him from pleading for *Roscius*, yet he thought it not prudent to expose himself to his Resentment afterwards; but left *Rome* and retir'd into *Greece* under pretence of travelling for his Health. He there apply'd himself to the Study of Eloquence, and having the Advantage of the best Masters in the World, he made such Improvements in it, that when he came to the Bar upon his return to *Rome*, he soon eclipsed all his Competitors, even *Hortensius* himself, who could not see without uneasiness



the Superiority he was gaining over him, though they afterwards became very good Friends; The Conformity of their Sentiments upon Publick Business, and the Interests of the Commonwealth having united them notwithstanding their Emulation. This great Ability in Speaking could not fail to raise him very high in a Government where every thing was disposed of by the Favour of the People; and for the first Proof of their good Will towards him, he was sent to *Sicily* in the Office of Quæstor, where he behaved himself with so much Justice, Integrity, and Moderation, that his Reputation as a Magistrate was not inferior to that which he had obtain'd before as an Orator. To ingratiate himself still further with the *Sicilians*, he engaged in the Prosecution of *Verres*, who during his Prætorship in their Island, had drawn upon himself an universal Hatred by his Rapaciousness, Insolence, and other Crimes which were too often committed



ted with Impunity by the *Roman* Governors : And *Verres* himself, infamous as he was, did not want the Countenance and Protection of some of the most considerable Men in *Rome*, who endeavour'd to shelter him from Justice for a Reason obvious enough, because they were unwilling any Enquiry should be made into Offences of that publick Nature, in the Guilt of which so many of their Friends, and perhaps they themselves were too much involved. But the Eloquence and Credit of *Cicero* condemn'd *Verres* in spite of their opposition, and the *Sicilians* were so pleased with the Service he had done them upon that occasion, that they put themselves wholly under his Protection, and continued their Esteem and Affection to the End of his Life.

Soon after his success in this Affair, which recommended him extreamly to the *Roman* People, who were always glad to see Magistrates prosecuted for Male-administration, he was made  
*Edile* ;

*Edile* ; and having gone through that Office with a deserv'd Applause, he was unanimously chosen Prætor. As that Dignity was the Second in the Commonwealth, the Possession of it inspir'd him with higher Thoughts and more aspiring Hopes than he had entertain'd before : He then began to take such Measures as he judg'd most likely to contribute to his Advancement: and as *Pompey* was more capable than any body of assisting him in that Design, he sought all means of gaining him to his Interests; and with that view pronounc'd his famous Oration *pro Lege Manilia*, in which he entirely forsook his former Character of a Lover of his Country, and became a principal Instrument of Illegal and Arbitrary Power. As the Part that *Cicero* acted in this Affair deserves a very particular consideration, I shall set it in as full a Light as possible, the more, because *Plutarch* takes no notice of it, which it is not very easy to account for considering his usual Impartiality.

The

The extravagant Affection of the People in committing to *Pompey* the Command of the War against the Pirates, had vested him with so exorbitant a Power, that it utterly destroy'd the Equality essential to a Commonwealth. His Commission gave him an absolute Authority over the whole length of the *Mediterranean* as far as *Hercules's* Pillars, and along all the Coasts of it to the Distance of fifty Miles from the Sea: He was empower'd to take what Money he thought fit out of the publick Treasury without accounting for it, and to raise as many Soldiers and Mariners as he judg'd convenient. Besides this, he had a Liberty of chusing out of the Body of the Senate, fifteen Persons to serve him as Lieutenants, to whom he assign'd their Provinces at his own discretion. In vain did the Consuls, with most of the Senators, oppose this prodigious Authority, so contrary to the Maxims of their Government: Their resistance serv'd only to inflame the People, and occasion'd

occasion'd them to add to their Decree, that *Pompey* should have Power to fit out five hundred Sail of Ships, to raise an Army of an hundred and twenty six thousand Men, and that he should have twenty four Senators and two Quæstors to obey his Orders.

With this Force he soon reduced the Pirates, and his Victory was hardly known at *Rome*, when *Manilius*, one of the Tribunes of the People, to gratify his insatiable Ambition, proposed the giving him the Government of *Lucullus*, and the Command of that General's Army, then carrying on the War with *Mithridates*, and that he should still retain the whole Extent of that Authority which had been granted him by the former Decree, though the Reasons for which it had been given were entirely ceas'd. This was nothing less than delivering to him all the Forces both by Sea and Land, and making him absolute Master of the *Roman Empire* : What render'd the Favourers of this Decree more excusable

excusable was, That they had not the least Pretence of Publick Necessity to justify the Proposing it, as they seem'd to have had in the Commission they gave him against the Pirates, who were at that time very formidable Enemies: But *Lucullus* who commanded in *Asia*, had overcome *Mithridates* in several Battles, and was as capable of finishing the War as He whom they appointed to be his Successor. Such an excessive Power entrusted to one Man, where there was so little occasion for it, appear'd to the Senate an utter Subversion of the Constitution; but such was their Fear of *Pompey*, whose Greatness was become no less terrible than that of *Sylla*, that except *Quintus Catulus* and *Hortensius* none durst contradict the Passing of it. These two Great Men, one of which was beyond dispute the second Orator in *Rome*, spoke with much Warmth and Force against the Decree, endeavouring to persuade the People of the Unreasonableness and Danger of it; and

perhaps they would have made some impression, if *Pompey's* Faction apprehending the Effect their Orations might have produced, had not set up an Abler Speaker than either of them to harangue on their side of the Question. *Cicero* mounted *the Rostrum*, and with an Eloquence worthy of a better Cause, most artfully reflected on *Lucullus*, whose Reputation as well as his Authority, was to be made a Sacrifice to the Envy of *Pompey*; then he proceeded to descant upon *Pompey's* Character, which he set off with all the Ornaments of Rhetorick, attributing to him the whole Success not only of the *African*, *Spanish*, and *Piratick* Wars, but even of that against the *Slaves*, the Honour of which was solely due to *Crassus*. Thus by cruelly injuring two of the greatest Generals that were then in the Commonwealth; by a most servile Flattery of the Man who was manifestly overturning all its Liberties; He brought the People to consent to the *Manilian Law*, which, had a regard



gard to the Interest of his Country been his constant Principle, he ought to have opposed as violently as he did afterwards the *Agrarian*, or any other Attempt against the Safety and Freedom of the State. It is certain that these extraordinary Honours confer'd on *Pompey*, as they broke the Ballance of the Republick, so they irritated the Ambition of *Cæsar*, and afterwards furnish'd him with a Pretence of demanding as great a Power for himself, and seizing it by Force when it was refused.

I come now to speak of his Consulship, which really deserves all the Praises that not only the *Greek* and *Roman* Historians have bestowed upon it, but even those which he himself is so lavish of whenever he has an opportunity to mention it. His opposition to the Law propos'd by *Rullus*, which was presented to the People in a Form they were always easy to be caught with, was a Matter of the most delicate Nature, and nothing less than his consummate Address in the managing



those Assemblies, could possibly have hindered its being carried by the artful Contrivers of it : But by shewing the People that under the Notion of a popular Decree they were really setting up a private Tyranny, from which no Advantage could arise to the Poor, for whose sake alone this Law was pretended to be form'd, but the Revenues of the Publick would be dissipated and its Liberty destroy'd ; he stop'd the execution of their Designs, and sav'd the Commonwealth from the Yoke which was just ready to be impos'd upon it. I believe no Affair was ever managed with greater Prudence, nor ever so much Skill exerted in any Oration as in those he made upon this occasion, which are certainly Master-pieces in their kind, tho' others of a more pompous Stile are generally more admir'd. His Conduct in *Cataline's* Conspiracy is too well known to be repeated here : The Vigilance, Firmness, and Activity, with which he discover'd and prevented that Design, can never  
be

be too much extoll'd ; nor could any thing have depreciated the Services he then did his Country, but his being so sensible of them himself. As to the Charge brought against him by his Enemies of having violated the *Porcian Law*, by putting to death the Chief of the Conspirators without allowing them a Tryal, he was abundantly justified in so doing by the urgent Necessity of Affairs, and by the Order of the Senate, *That he should take care the Republick might receive no detriment.* This Commission vested him with something like a Dictatorial Power, and the extream Danger of the Commonwealth requir'd it ; for the least Delay would have been fatal. But as the People were always jealous of any Stretch of Authority in the Senate, they were more easily wrought upon to take Umbrage at this extraordinary Act which *Cicero* himself calls in one of his Letters *Invidiosa Potentia*.—After the expiration of his Consulship all Mens Eyes were turn'd upon him, as one  
who

who they hoped would continue to be the chief Support of those that were affectionate to the Commonwealth. What Engagements he then enter'd into, what Friendship he cultivated, what Policy he observed, demands a very strict Examination, though this Period of his Life, from the Death of *Catiline* to his Banishment by *Clodius*, has been pass'd lightly over by Historians; and therefore many parts of it are only to be collected from his private Letters, in which he gives a very particular Account of every Step he took, and of the many Changes both in his Sentiments and Behaviour that happen'd during that remarkable Interval. We shall find him sometimes devoted to *Pompey*, sometimes at variance with him; sometimes imploring his Protection, sometimes despising his Power; now resolved to stand or fall with the Commonwealth, now making his Terms with its Tyrants; almost always Reasoning differently, and yet frequently Reasoning better than he

he could prevail upon himself to act. When he was to make an Oration to the People upon quitting the Consulship, the secret Enemies of his Administration declared themselves, and *Cæsar* who was one of the Prætors, together with *Metullus* and *Bestia*, two Tribunes, would not suffer him to give an Account of his Conduct as was always usual, but commanded him to abjure his Office, and leave the *Rostrum*. This they grounded upon his having put to Death some *Roman* Citizens without a legal Tryal; and they thought it would be a great Mortification to *Cicero's* Vanity, to deprive him of so fair an opportunity of making his own Panegyrick : But the Readiness of his Wit found a Way to disappoint their Malice; for he took the Oath in a new-invented Form, and instead of swearing that he had acted nothing contrary to the Interests of the Republick, he swore that he had saved the City and the whole State from Ruin. As extraordinary as this Oath was,

was, all the People took it after him in the same Words, and the Affront that his Enemies would have done him fell entirely upon themselves. The next Day he complain'd of them in the Senate, and prevail'd upon that Order to pass a Decree, *That no Prosecution should be brought against him for what he had executed by virtue of the Power which they had given him.* This drove the Cabal against him to propose a Law for the calling home *Pompey* with the Army under his command, to secure the Liberties of the People against the pretended Tyranny of *Cicero*: but by the invincible opposition of *Cato* this Project fail'd. However, it made such an Impression upon the Mind of *Cicero*, that he resolv'd to neglect no Methods of binding *Pompey* more strongly to his Interests, who had already very great Obligations to him, as has been shewn before. Accordingly when that General was preparing to return to *Rome*, he writ to him, and having complain'd of his

his

his want of Friendship, in not congratulating him upon what he had done during his absence for the Service of the State; he compares *Pompey* to the younger *Scipio*, and himself to *Lelius*, desiring that their Union might be as strict as was the famous One between those two great Men. This produc'd an Appearance of Amity towards him, but he himself suspected it not to be sincere, as is evident from his 13th Epistle to *Atticus*, in which he says of *Pompey*, That indeed he made great Professions of Esteem and Consideration for him, and affected openly to support and praise him; but it was easy enough to see he envied him, though he endeavoured to conceal it. *Cicero's* Vanity makes him call that Envy, which was really Ill-will, for *Pompey* could not be a Friend to any body that had declared himself in the Interests of the Republic. The Character that *Cicero* gives of him in the same Letter, is very different from that of *Scipio*, to whom he had compared him a little before: His



Words are, speaking of his Conduct, *Nihil Come, nihil Simplex, nihil ἐνδοξόν Πολιτικοῖς Honestum, nihil Illustre, nihil Forte, nihil Liberum.* And again in the 20th of the same Book, *Is vir nihil habet Amplum, nihil Excelsum, nihil non Summissum & Populare.* Would one believe, that the Hero of the fine Oration *pro lege Manilia*, and the *Pompey* thus describ'd, was the same Man? Had he nothing Great? nothing Elevated? nothing but what was Mean and Vulgar? was there neither Dignity, nor Spirit, nor Freedom, nor Candour, nor Honesty, nor Good-nature in his whole Behaviour? But to this Person, such as he is here represented, *Cicero* earnestly labour'd to recommend himself: and he had soon after more need than ever of his Protection in the famous Quarrel with *Clodius*, which he entered into more to satisfy the ill Humour of his Wife *Terentia*, who was jealous of an Intrigue between him and *Clodia*, than out of any regard to the Ceremonies of the

*Bona*



*Bona Dea.* Had he known the Parts and Capacity of *Clodius* as well as he did afterwards when he came to feel them, in all Probability he would not have exposed himself to the Enmity of a Man so able to do him mischief, and with whom he had always lived before in a Degree of Friendship: But besides that he thought his Ruin infallible from the Evidence he brought against him, the perpetual Riot and Debauchery in which he pass'd his time, made him apprehend no great Consequences from his Resentment: But he was soon convinced, that a Turn to Pleasure does not always render those that follow it unfit for Business, especially when they are excited to Action by any violent Passion. *Clodius* found means to corrupt his Judges, and was no sooner acquitted but he turn'd all his Thoughts to the Pursuit of his Revenge upon *Cicero*, and kept him in continual Alarms till he got an opportunity of compassing it, which obliged him to court *Pompey* more and more,

though such a Conduct was extreamly inconsistent with his Principles of Liberty. As much distrust as he had express'd of that Great Man's Friendship in the Letter to *Atticus* I mention'd first, he now deceived himself into an entire Dependance on it, and most of his Letters were fill'd with Boasts of his good Policy in securing such a powerful Protector against *Clodius* and all his Faction. How little Foundation he had for so much Confidence, will appear by the Sequel of that Affair. In the mean time there was a Business brought before the Senate which, as it very much affected one of the main Points of *Cicero's* Policy, it will be necessary to give some Account of. It had always been his favourite System, through the whole Course of his Administration, to strengthen the Power of the Senate by a close Union with the Equestrian Order, they making a very considerable Body, and carrying a great Weight along with them to which-ever side they inclin'd. He

suc-

succeeded so well in this Design, that during the Conspiracy of *Catiline* they were a constant Guard to the Senate, and ready upon all occasions to support the Resolutions of that House. This was certainly a very important Service to the Commonwealth, and it was no small Honour to *Cicero* to have been the Author of it: But most of this Order being employ'd in collecting the \* Taxes of the Republic, or in Farming of its Revenues, there were grievous Complaints made against them from all Parts of the Empire for the frequent Abuses of their Office, in all which *Cicero* was forc'd to defend them contrary to Truth and Equity, for fear of alienating them from the Senate. But soon after the Affair of *Clodius*, *Cato* who did not understand those Managements, accused the Judges who absolv'd him of Corruption, many of which were *Roman* Knights, and obtain'd a Decree against them. This was re-

sented

\* Ep. 1. L. 2.

sented as an Affront upon the whole  
 Body, and *Cicero* to pacify them again,  
 was oblig'd to speak in the Senate  
 against the Decree. \* But a much  
 worse Matter that follow'd shortly af-  
 ter, involv'd him in a new Trouble upon  
 their Account. Many of them who  
 had farm'd the *Asian* Revenues of the  
 Cenfor, whose Office it was to sett  
 them, had taken them at too high a  
 Price out of Emulation to go beyond  
 the other Bidders; and afterwards re-  
 penting of their Bargain, made a most  
 impudent Request to the Senate, that  
 they might be discharged of so much  
 of their Rents as they thought would  
 burthen them too much. It was im-  
 possible for *Cato* to be patient under  
 such a Demand: He oppos'd it with  
 all his Might, and on the other side *Ci-  
 cero*, who knew of what Consequence  
 it was not to disoblige the Order, sup-  
 ported them no less vigorously: The  
 Dispute between them lasted a good  
 while, but at length *Cato*, who had  
 Justice

\* Ep. 1. L. 2.

Justice and Reason entirely on his Side, got the better, and the Petition was rejected. Experience soon shew'd how much more useful it would have been for the Commonwealth to have follow'd *Cicero's* Advice. The Knights exasperated at the Severity of the Senate, abandon'd their Party, and gave themselves up to *Cæsar*, who knew very well how to turn this Division to his own Advantage. It was the Fault of *Cato* not to see that Publick Affairs are incapable of Perfection, and that it is impossible to govern a State without submitting Lesser Interests to Greater : Hence it was that with admirable Intentions for the Service of his Country, he sometimes did a great deal of Mischief, for want of distinguishing between what was good in Speculation, and what in Practice. This was seldom the Case with *Cicero*: when he departed from the Interests of the Republick, it was for the most part with his Eyes open, and without the Excuse of Error. During these

these Wrangles between him and *Ca-*  
*to*, the Triumvirate was secretly forming, and *Cæſar*, under the ſpecious Pretence of reconciling *Pompey* and *Cræſſus*, was working himſelf into a Share of Power with them which he knew better than they did how to ſupport. *Cicero* perceiv'd it, and takes notice to \* *Atticus* of his growing Greatneſs. But as dangerous as this Union was to the Commonwealth, he did not think fit to oppoſe it, or break with *Pompey* upon that account ; though he makes the ſtrongest Declarations of his Reſolution not to abandon the good Cauſe, but ever to maintain it at all Events. It ſeems he flatter'd himſelf with an unaccountable Chimæra of being able to govern them both, as he tells *Atticus* in the firſt Epiſtle of the ſecond Book. And again in the third of the ſame Book, he informs his Friend that *Cæſar* had aſſured him he would do nothing but by his Advice : Poſſibly *Cæſar* being  
ſenſible

\* Ep. 1. Lib. 2.



sensible of his Foible, might have sooth'd his Vanity in making him believe so; but it is much more likely, that his Conduct was owing to other Motives which are mention'd in that Letter, *viz. Reditus in gratiam cum Inimicis, Pax cum Multitudine, Senectutis otium.* Thus he manifestly gave up the Care of the Commonwealth to a precarious Safety and shameful Ease; but he could not help reproaching himself for it at the end of the Letter, and acknowledging that this was acting very differently from the virtuous Maxims of his Consulship, and very much beneath his Reputation.

The fifth Letter of the second Book is so extraordinary a Confession of his Weakness, not to give it a worse Name, that I am surprized how it came to drop from him even to so intimate a Friend as *Atticus*. He very ingenuously tells him, That if they whom he afterwards calls Tyrants, would have bribed him with the Place



of Augur, they had it in their Power to have gain'd him. *Quo quidem uno (Auguratu sci.) ego ab Iſtis capi poſſum; vide Levitatem meam.* But being diſappointed in the Object of his Ambition, he reſolves, out of the abundance of his Virtue, to retire from Buſineſs and Philoſophize: accordingly he went into the Country, and in the Letters he wrote from thence, treats both *Clodius* and *Pompey* with great Contempt, and even threatens the laſt with a publick Recantation of all the fine Things he had ſaid of him. While he was abſent *Pompey* married *Cæſar's* Daughter, upon which *Cicero*, whole Penetration ſaw all the Conſequences of this fatal Alliance, return'd to *Rome*, and joining with *Curio* and other Oppoſers of *Cæſar* in the Senate, endeavour'd to obſtruct his Deſigns, though without offending *Pompey*, with whom he ſtill kept up a Shew of Friendſhip. But the Storm which had hung over him ſo long now broke up-  
on

on his Head: *Cæsar* to be reveng'd assisted *Clodius*, and got him to be chosen Tribune of the People. No sooner was he entred upon this Office, but he openly menaced *Cicero* with a Prosecution for the Death of the Conspirators. This threw him into one of his usual Terrors; but *Pompey* flatter'd him with repeated Assurances that he would not suffer *Clodius* to proceed: At first he gave Credit to these Promises; but finding that the Design against him still went on, he began to suspect that he was betray'd. His Affairs were in this disagreeable Posture, when *Cæsar*, who desired only to draw him off from giving him Trouble at *Rome*, offer'd to carry him his Lieutenant into *Gaul*, for which Province he was ready to set out. *Plutarch* says he solicited it himself, but the Letters to *Atticus* expressly affirm that the Proposal came from *Cæsar*. Be it how it will, there could nothing more advantageous have happen'd to *Cicero* at that time:

The Employment was very honourable, and would have effectually secur'd him from the Malice and Power of his Enemies : Being sensible of this himself, he was inclined to accept of it, and would have gone with *Cæsar*, if *Clodius* perceiving that he was in danger of losing his Revenge, had not very artfully changed his Conduct, and by affecting to seem moderate and void of Rancour, persuaded People that he had laid aside his Resentment, and was even disposed to a Reconciliation if sought for. *Cicero* was weak enough to be duped by this Behaviour, and refused the Lieutenantcy of *Cæsar*, who thereupon insisted with *Pompey* upon giving him up to the Fury of *Clodius*, and declared in an Assembly of the People, that he thought *Cicero* had acted illegally in putting to Death the Accomplices of *Catiline*. *Clodius* push'd the Affair so vigorously, that *Cicero* soon found he had undone himself in not making use of *Cæsar*'s offer. He fell into a  
most

most unmanly Dejection, changing his Robe, and walking about the Streets in a fordid Habit, to move the Compassion of the People, while *Clodius* insulted and reviled him for his want of Spirit. The Senate indeed, and the whole Equestrian Order, gave him all the Marks he could desire of Affection and Concern, but the Faction against him was the stronger: *Crassus* was his Enemy upon many Accounts, *Catulus* was dead, *Lucullus* retired from Business: *Pompey* was his only resource, and he still counted upon some return for the many Services he had done him in the course of his Administration. But it is the just Punishment of those who make themselves the Tools of other Men's Ambition, *That whenever the Interests of those they serve may happen to demand it, they are sure to be sacrificed: for no very ambitious Man was ever Grateful any further than it was Useful to him to be so.* This *Cicero* most cruelly experienced, when  
going

But notwithstanding all the Pains he took to soften his denial, *Cicero* was grievously offended at it ; which ill disposition of his, the Enemies of *Cato*, particularly \* *Cæsar*, omitted no Endeavours to confirm. Upon his return to *Rome* he found the Civil War just ready to break out between *Him* and *Pompey* : This extreamly embarrass'd him, for he was very desirous to be upon good Terms with both, and both equally courted him to their Party. At first he attempted to bring them to some Agreement, but he soon found that Design impracticable ; for Ambition which had formerly made them Friends, now made them Enemies : Then he labour'd to dissuade *Pompey* in particular from hazarding a War, by representing to him the inequality of their Forces, and that it was now too late to quarrel with the Man whom he himself had made so strong : These Arguments, as just and reasonable as they

\* V. L. vii. Ep. 1, 2.

they were, had no effect upon *Pompey*, who was infatuated with a vain Conceit of his own Power, and a false Confidence which betray'd him to his Ruin. All his Efforts towards preventing a Rupture meeting with no Success, *Cicero* found himself in the greatest Perplexities for which of the two Factions he should declare. On one side he saw a General without Authority, Troops without Obedience, neglect of all necessary Preparation, and a continual Series of Mistakes; on the other an active Leader, a well disciplin'd Army, great Courage, and admirable Conduct: whichever got the better, the Commonwealth was almost equally sure of being inflav'd. That this was the case very plainly appears from many Passages in his Epistles to *Atticus*, where he says, That let the Success of the Civil War be what it would, the Consequence of it would certainly be a Tyrant. I shall only cite one which is in the 7th Letter of the 7th

F Book,



Book, *Depugna, inquis, potius quam Servias: ut quid? si victus eris pro-scribare, si viceris, tamen Servias.* The only difference was, That the Tyranny of *Pompey* would be established upon the Authority of the Senate, and *Cæsar* chose rather to build his upon the Favour of the People. Under these Difficulties *Cicero* remained some time, in a most uneasy situation; at last he tells *Atticus* the Conclusion of all his Reasonings in the following Words: \* *Quid ergo inquis acturus es? Idem quod Pecudes quæ Depulsæ sui Generis sequuntur Greges: Ut Bos Armenta, sic ego Bonos Viros, aut eos qui dicuntur Boni, sequar, etiam si Ruent.* He resolves to herd with his own Kind, that is to follow those who had the Reputation of being the Honest Party, the Majority of Senators, and the Men whose Dignity was most eminent in the Commonwealth. But though he had taken this Resolution,

\* L. 7. E. 7.



lution, he delay'd a good while to execute it, from the natural Timidity of his Temper. In the mean time, some of his Friends that were in *Cæsar's* Army and *Cæsar* himself, were very earnest with him to stand Neuter at least, if he would not join with them, which Conduct they persuaded him would be most for his Honour, as well as infinitely for his Advantage. But *Pompey* press'd him to come immediately to his Camp, and in such a manner as let him see, that he resented the Uncertainty of his Behaviour. This alarm'd him, and he begun to think it necessary to declare himself according to his first Intention, though he every Day saw more reason to apprehend the ill Success of their Party. But what determin'd him at last was the Severity with which *Pompey* threaten'd to proceed against all who remain'd Unactive and Neuters in the Quarrel :

\* *Crudeliter minabitur Otiosis*, says

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\* Ad Familiares, L. 9. E. v. ad Varro-  
nem. E. vi. L. II.

he in a Letter to one of his Friends. And in another to *Atticus* he tells him, That the least he (*Atticus*) would suffer if *Pompey* should be victorious, was a Confiscation of all his Fortune; and that as many as continued in the same Neutrality must expect to come off no better. He himself therefore upon the Report of some disadvantage *Cæsar* lay under in *Spain* (which contrary to the Expectation of his Enemies he soon surmounted) set sail and joined *Pompey* at his Camp in *Greece*, who receiv'd him coldly, as knowing he came thither very much against his Will. He endeavour'd to revenge himself by bitter Railleries upon the ill management of their Affairs, and so derided the Weakness of the Party, that it drew from *Pompey* this severe Reproof, *Pass into Cæsar's Camp, and then you will give over Ridiculing us, and begin to Fear us.* *Cicero* so far follow'd his Advice, that he withdrew himself before the Battle

tle of *Pharsalia*, and immediately after that decisive Action made his Peace with the Conqueror. From that time to the Death of *Cæsar*, he led a most inglorious and dishonourable Life, courting the Usurper whom in his Heart he hated, with the most abject and servile Adulations, entirely forgetting the Dignity of his former Character, and not even hiding the disgraceful Circumstances of his present situation by a prudent and modest Retreat, but exposing them to the Eyes of the Publick, and braving the Censures of Mankind. Yet in this unworthy and contemptible Scene of Action, which brought such a Cloud upon his Reputation, one Merit he still preserved, that in his Flatteries to *Cæsar* he shew'd a Regard to the Interests of his Friends, and the Safety of those who had faithfully served the Commonwealth. Such a Conduct shews there were yet some Sparks of Virtue remaining in him ; and though it does not atone for

for the mean Homage which he paid to the Tyrant of his Country, yet it certainly lessens the Guilt and takes off from the Infamy of his Crime. The Conspiracy against *Cæsar* which was form'd and executed without his Participation, is a plain Proof how low he was then fallen in the Opinion of honest Men; for who was so fit to have engaged in a Design against the Life of an Usurper, as the Destroyer of *Catiline* and his Accomplices? from whom could the Republick so properly expect her Freedom, as from Him who had before defended it in so imminent a Danger? But They who espous'd that Cause which he had deserted, saw and knew that he had no longer Spirit enough for so great an Undertaking; and therefore they contented themselves with requiring his Approbation afterwards, which they were satisfied he would not refuse them when the Blow was struck; and then indeed, as they expected he would do, he return'd

turn'd to the Maxims of his former Policy, and his Character in some measure recover'd its former Lustre. He entred into the Interests of the Conspirators, and did them all the Service he was able, the particular Instances of which it will not be necessary to mention here. But when he found that all was going again to Wreck by the Cabals of *Antony* and other Friends of *Cæsar*, when *Brutus* and the other Heads of the Conspiracy were oblig'd to yield to the Violence of the Conjuncture and abandon *Italy*, he too judg'd it prudent to retire, and took Shipping to go into *Greece* ; but meeting with contrary Winds, he was driven back once or twice to shore ; by which delay, time was given to his Friends in *Rome* to acquaint him with *Antony's* having made a Decree, for the perpetual Abolishment of the Dictatorship, which *Sylla* and *Cæsar* had made so odious, and some other popular Acts, that gave them hopes he would re-

turn

turn to his Duty, and no longer hinder the Restoration of the Commonwealth. Being thus call'd back by, what he terms himself, the general Voice of his Country, and looking upon the Accidents which had delay'd his Passage as miraculous Declarations of the Will of Providence to command his Return, he made what haste he could to *Rome*, where he was received by the whole City with uncommon Honours. But the good Opinion he had conceived of *Antony* did not last long: Some harsh Words he spoke in the Senate concerning him, occasion'd a very sharp Reply, which *Antony* resenting, loudly threaten'd him in his Oration, and accus'd him as an Accomplice of *Cæsar's* Murder. *Cicero* from that Moment kept no Measures with him, but arming himself with all the Thunder of his Eloquence, pour'd forth those terrible Invectives which compell'd the Senate to declare War upon *Antony*, and soon after drove him out of  
*Italy.*



*Italy.* This was certainly a very great Action, and one of the shining Parts of *Cicero's* Life; but possibly he would have done the State more Service in the situation it then was, if his Animosity against *Antony* had been less Violent, because it precipitated the execution of those Designs which ended in the Ruin of the Commonwealth; at least this was the Opinion of *Brutus*, as appears by several Passages in his Letters. But there is another Part of his Conduct which it will be more difficult to know how to justify, I mean his committing the Safety of the Republick to an ambitious Boy, who from the near Relation he bore to *Cæsar*, could never be a proper Person to defend it in conjunction with his Father's Murderers. At first indeed it might look like good Policy, to make use of his Credit among the Friends and Soldiers of *Julius Cæsar*, against the more formidable Greatness of *Mark Antony*; but when he



afterwards grew so Powerful, it was a most inconsiderate and fatal Mistake to continue him any longer in Employment, and put the last Stake of Liberty into the Hands of one who had so great Temptations to Betray it. It seems *Octavius*, unexperient'd as he was, had discover'd the Old Man's weak Side, and by flattering and persuading him that he would always act subservient to his Authority, had engag'd him to that excessive Confidence which his Friends saw the Danger of though he did not. *Brutus* in particular, whose Eyes were ever open to all that might affect the Commonwealth, made him strong and frequent Instances to have a Care of setting up one Tyrant while he was pulling down another : But when, without any regard to these Remonstrances, he carried his Servility so far as even to supplicate *Octavius* for the Lives of *Brutus* and the other Conspirators, That truly great and free-spirited *Roman* could

could not help venting his Indignation against him in \* two Letters, one to *Atticus*, and the other to *Cicero* himself, which are at the same time the noblest Monuments of the heroick Virtue of him that wrote them, and the most unanswerable Condemnations of that Conduct which gave occasion to them. And indeed he had too much Reason to say, That *Cicero* acted as if he was not so sollicitous about securing the Liberty of his Country, as to chuse a Master who would be favourable to himself. But what most of all exasperated *Brutus* was, That in the Excess of his Complaisance for *Octavius*, he had even reflected upon *Casca* whose Cause had been espoused by him with so much Warmth, and upon whose Action he had bestow'd such high Encomiums, while he had Freedom and Courage to speak his Mind. Of this *Brutus*, whose Reputation was strongly linkt to that

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of

\* Ep. 16, 17, ad Brutum.

of *Casca*, most grievously complains to *Atticus*, and tells him with a noble Contempt, That though he and his Associates, in the generous Design of delivering the whole World from Slavery, did not boast so much of the Ides of *March* as *Cicero* of the \* *Nones of December*, yet their Glory was not inferior to his, nor their Characters less Sacred. I must transcribe both the Letters, if I were to repeat all the admirable Reproofs which they contain of *Cicero's* Baseness and Indiscretion in so meanly courting the Enemy of the Commonwealth, and for having planted and supported a Tyranny, whose Roots were like to strike deeper, and grow more strongly, than that of *Antony*; which he valued himself upon having attempted to destroy. All that can be alledged in his Excuse is, That he believed he should be able to deprive *Octavius* of the Power he had given him, when the

\* At which time *Cicero* quash'd the Conspiracy of *Catiline*.

the Interest of the State should require it: There are some Passages in the History of those Times, which seem to favour this Supposition, and even to assure us, That he intended doing it, when he was prevented by the sudden Forming of the Triumvirate. It is said that *Pansa*, who received a mortal Wound at the Battle of *Modena*, declared at his death, to the young *Cæsar*, That the Senate only made use of him as an Instrument of their Vengeance upon *Antony*, and that they were determined to make him the next Sacrifice to the Jealousy of the Republick. There was also an Expression of *Cicero* reported to him, in which by an Equivocation easily understood, there was intimated a \* Design to cut him off as soon as he had served their Turn; upon which, he openly declared that he would take care to put it out of their

\* *Laudandum Juvenem Ornandum Tollen-  
dum. V. Epist. a D. Bruto Lib. xi. ad Fami-  
liares, E. 20.*

the Genius and Learning of *Rome* were sunk together with its Constitution. Poetry indeed, and other Parts of Literature which are only proper for Amusement, may possibly flourish under the Smiles of an Arbitrary Prince; but Force and Solidity of Reasoning, or a Sublime and Commanding Eloquence are inconsistent with slavish Restraint, or timorous Dependency.



THE  
*Polite Philosopher:*  
OR, AN  
ESSAY  
ON  
THAT ART,  
WHICH  
Makes a Man *happy* in Himself, and  
*agreeable* to Others.

---

*He who intends t'advise the Young and Gay,  
Must quit the common Road——the formal Way,  
Which Hum-drum Pedants take to make Folks wise,  
By praising Virtue, and decrying Vice.  
Let Parsons tell what dreadful Ills will fall  
On such as listen when their Passions call:  
We from such Things our Pupils do affright,  
Say not they're Sins, but that they are Unpolite.  
To shew their Courage, Beaus wou'd often dare  
By blackest Crimes to brave old Lucifer.  
But who, of Breeding nice, of Carriage civil,  
Wou'd trespass on good Manners for the Devil,  
Or, merely to display his Want of Fear,  
Be damn'd hereafter, to be laugh'd at here?*

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T H E  
P R E F A C E.

*AS this is the third Time this little Treatise has visited the Publick from the Press, it seems but a Point of Decency to say somewhat new to the Publick on this Occasion. The Author, who is an Officer of Distinction in his Majesty's Service, and who is as remarkable for the Practice, as for the Taste of Politeness, left this little Treatise behind him, when his Duty called him to another Climate, to shift for itself, and has never taken any Notice of it since.*

*But the Editor, who is equally satisfied as to the Merit of the Piece, and concern'd for whatever was the Issue of its Author's Brain, took care to revise, and send abroad another Edition in his Absence, which the Publick receiv'd as favourably as the first ; and as it is*

## P R E F A C E.

*now again become scarce, he thinks he cannot shew a more sensible Mark of his Attachment to the Author, or more useful Testimony of his Inclination to oblige the World, than by sending this once more abroad.*

*That it may entertain, all who read it will allow; that it may instruct, very few can dispute; except such, as from a froward Disposition, mistake Politeness for Flattery; and cover an innate Disposition to Brutality, under the Notion of being open and sincere. The Academy at Thoulouse, which call themselves the Academy of Floral Games, have this Year lent us their Authority, by proposing the very Subject of this Treatise for their Prize, which they lay down thus: Of the Importance of the Rules, which ought to be observed in Conversation, and the Mischiefs arising from the too common Neglect of them.*

T H E



T H E

POLITE PHILOSOPHER, &c.

**M**ETHOD requires that, in my Entrance on this Work, I should explain the Nature of that Science to which I have given the Name of POLITE PHILOSOPHY ; and, tho' I am not very apt to write methodically, yet, I think, it becomes me, on this Occasion, to shew that my Title is somewhat *a propos*.

FOLKS who are skilled in *Greek* tell us, that *Philosophy* means no more than the *Love of Wisdom*, and I, by the Adjunction of *Polite*, would be understood to mean that Sort of Wisdom which teaches Men to be at Peace in themselves, and neither by their Words or Behaviour to disturb the Peace of others.

ACADEMICAL Criticks may, perhaps, expect that I should, at least, quote some *Greek Sage* or other, as the Patron of that Kind of Knowledge which I am about to restore ; and, as I pique my self on obliging every Man in his Way, I shall put them in mind of one *ARISTIPPUS*, who was Professor of *Polite Philosophy* at *Syracuse*, in the Days of the famous King *Dionysius*, in whose Favour he stood higher than even *Plato* himself. Should they go farther, and demand an Account of his Tenets, I must turn them over to *Horace*, who has comprised them all in one Line.

*Omnis Aristippum decuit color, et status, et res.*

*Secure his Soul preserv'd a constant Frame,  
Thro' ev'ry varying Scene of Life the same.*

IN the Court of the King of *Sicily*, this wise Man enjoyed all the Delights that would have satisfied a sensual Mind ; but it was the Use of these which shewed him a true Philosopher : He was temperate in them, while he possessed them, and easy without them, when they were no longer in his Power. In a Word, he had the Integrity of *Diogenes*, without his Churlishness ; and, as his Wisdom was useful to him-

himself, so it render'd him agreeable to the rest of the World.

*ARISTIPPUS* had many Pupils, but for the regular Succession in his School, it has either not been recorded by the *Greek* Writers; or, at least, by any of them that have come to my Hands. Among the *Romans*, indeed, this Kind of Knowledge was in the highest Esteem, and that at the Time when the Reputation of the Common-wealth was at its greatest Height. *Scipio* was less distinguished by the Laurels he acquir'd from foreign Conquests, than by the Myrtle Garland he wore as a Professor in this Art. The familiar Letters of *Cicero* are so many short Lectures in our Science, and the Life of *Pomponius Atticus*, a Praxis only on *Polite Philosophy*.

I would not be suspected to mention these great Names, with an Intent to display my Learning; far be it from me to write a Satyr on the Age: All I aim at, is to convince the *Beaux Esprits* of our Times, that what I teach they may receive without Disparagement, since they tread thereby in the same Road with the greatest Heroes of *Antiquity*; and, in this Way, at least, emulate the Characters of *Alexander* and *Cæsar*. Or, if those old-fashion'd Commanders excite not their Ambition, I will venture to

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assure,



#### 4      *The Polite Philosopher.*

assure them, that, in this Track only, they will be able to approach the immortal Prince *Eugene*, who, glorious from his Courage, and amiable from his Clemency, is yet less distinguished by his *Rank*, than by his *Politeness*,

AFTER naming Prince *Eugene*, it would debase my Subject to add another Example ; I shall proceed therefore to the taking Notice of such Qualities of the Mind, as are requisite for my Pupils to have, previous to the Receipt of these Instructions.

BUT, as Vanity is one of the greatest Impediments in the Road of a *Polite Philosopher*, and, as he who takes upon him to be a *Preceptor*, ought, at least, not to give an ill Example to his Scholars, it will not be improper for me to declare, that, in composing this Piece, I had in my Eye that Precept of *Seneca*, *Hæc aliis dic, ut dum dicis audias, ipse scribe, ut dum scripseris legas.* Which, for the sake of the Ladies, I shall translate into *English* ; and into Verse, that I may gratify my own Propensity to Rhyming.

*Speaking to others, what you dictate hear ;  
And learn yourself, while teaching you appear.*

THUS



THUS you see me stript of the ill-obey'd Authority of a Pedagogue, and are, for the future, to consider me only as a School-fellow playing the Master, that we may the better conquer the Difficulties of our Task.

To proceed then in the Character, which, for my own sake, as well as yours, I have put on, let me remind you in the first Place :

THAT *Reason*, however antique you may think it, is a Thing absolutely necessary in the Composition of him who endeavours at acquiring a *philosophic Politeness* ; and let us receive it as a Maxim, that, without *Reason*, there's no being a *Fine Gentleman*.

HOWEVER, to soften, at the same Time that we yield to this Constraint, I tell my blooming Audience with Pleasure, that *Reason*, like a Fop's Under-waistcoat, may be wore out of Sight, and, provided it be but worn at all, I shall not quarrel with them, tho' Vivacity, like a laced Shirt, be put over, to conceal it : For, to pursue the Comparison, our Minds suffer no less from *Indiscretion*, than our Bodies from the Injuries of Weather.

NEXT to this, another out-of-the-way Qualification must be acquired, and that is *Calmness*. Let not the Smarts of the University, the Sparks of the Side-Boxes, or the genteel Flutterers of the Drawing-room, imagine, that I will deprive them of those elevated Enjoyments, drinking Tea with a *Toast*, gallanting a *Fan*, or roving, like a Butterfly, through a Parterre of *Beauties*: No, I am far from being the Author of such severe Institutions; but am, on the contrary, willing to indulge them in their Pleasures, as long as they preserve their *Senses*. By which I would be understood to mean, while they act in Character, and suffer not a fond Inclination, an aspiring Vanity, or a giddy Freedom, to transport them into the doing any Thing, which may forfeit present Advantages, or entail upon them future Pain.

I shall have frequent Occasion, in the following Pages, to shew, from Examples, of what mighty Use *Reason*, and an *undisturbed Temper*, are to Men of great Commerce in the World, and therefore shall insist no farther on them here.

THE last Disposition of the Soul which I shall mention, as necessary to him who would become a Proficient in this Science, is *Good-Nature*,

*Nature*, a Quality, which, as Mr. *Dryden* said in a Dedication to one of the best-natur'd Men of his Time, deserves the highest Esteem, tho' from an unaccountable Depravity both of Taste and Morals, it meets with the least. For can there be any Thing more amiable in human Nature, than to think, to speak, and to do, whatever Good lies in our Power unto all? No Man who looks upon the Sun, and who feels that Chearfulness which his Beams inspire, but would rather wish himself like so glorious a Being, than to resemble the *Tyger*, however formidable for its Fierceness, or the *Serpent* hated for his Hissing, and dreaded for his Sting. *Good-Nature* may, indeed, be made almost as diffusive as Day-light; but short are the Ravages of the *Tyger*, innocent the bite of a *Serpent*, to the Vengeance of a *cankered Heart*, or the Malice of an *envenomed Tongue*. To this let me add another Argument in Favour of this Benevolence of Soul, and farther Persuasions will, I flatter myself, be unnecessary: *Good-Nature* adorns every Perfection a Man is Master of, and throws a Veil over every Blemish which would otherwise appear. In a Word, like a *skilful Painter*, it places his Virtues in the fairest Light, and casts all his *Foibles* into Shade.

THUS, in a few Words, *Sense, Moderation,* and *Sweetness* are essential to a *Polite Philosopher*: And if you think you can't acquire *these*, even lay my Book aside; but before you do that, indulge me yet a Moment longer. Nature denies the first to few, the second is in every Man's Power, and no Man need be without the last, who either values general Esteem, or is not indifferent to publick Hate. For, to say Truth, what is necessary to make an honest Man, properly applied, would make a polite One; and as almost every one would take it amiss, if we should deny him the first Appellation, so you may perceive from thence, how few there are, who, but from their own Indiscretion, may deserve the second. It is Want of Attention, not Capacity, which leaves us so many Brutes; and, I flatter myself, there will be fewer of this Species, if any of them can be prevailed on to read this Piece. A Description of their Faults is to such the fittest Lecture, for few Monsters there are who can bear viewing themselves in a Glass.

*Our Follies, when display'd, ourselves affright,  
Few are so bad, to bear the hideous Sight.  
Mankind, in Herds, thro' Force of Custom stray,  
Mislead each other into Error's Way;  
Pursue the Road, forgetful of the End,  
Sin by Mistake, and without Thought offend.*

MY

MY Readers who have, perhaps, been many of them accustomed to think *Politeness* rather an ornamental Accomplishment, than a Thing necessary to be acquired in order to an easy and happy Life, may, from thence, pay less Attention than my Instructions require, unless I can convince them they are in the Wrong. In order to which, I must put them in mind, that the Tranquillity, and even Felicity of our Days, depends as strongly on *small* Things, as on *great* ; of which Men may be easily convinced, if they but reflect how great Uneasiness they have experienced from cross Accidents, altho' they related but to *Trifles* ; and, at the same Time, remember, that *Disquiet* is, of all others, the greatest Evil, let it arise from what it will.

Now, in the Concerns of *Life*, as in these of *Fortune*, Numbers are brought into, what are called, bad Circumstances, from small Neglects, rather than from any great Errors in material Affairs. People are too apt to think lightly of Shillings and Pence, forgetting that they are the constituent Parts of a Pound, until the Deficiency in the greater Article, shew them their Mistake, and convince them, by fatal Experience, of a Truth, which they might have

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learned

learned from a little Attention, viz. that great Sums are made up of small.

EXACTLY parallel to this, is that wrong Notion which many have, that nothing more is due from them to their Neighbours, than what results from a Principle of Honesty, which commands us to pay our Debts, and forbids us to do Injuries: Whereas a Thousand little *Civilities, Complacencies, and Endeavours* to give others Pleasure, are requisite to keep up the Relish of Life, and procure us that Affection and Esteem, which every Man, who has a Sense of it, must desire. And in the right Timing, and discreet Management of these *Punctilios*, consists the Essence of what we call *Politeness*.

*How many know the general Rules of Art,  
Which unto Tablets human Form impart?  
How many can depict the rising Brow,  
The Nose, the Mouth, and ev'ry Feature shew?  
Can, in their Colours, imitate the Skin,  
And, by the Force of Fire, can fix them in.  
Yet, when 'tis done, unpleasing to the Sight,  
Tho' like the Picture, strikes not with Delight:  
'Tis ZINK alone gives the enamell'd Face,  
A polish'd Sweetness, and a glossy Grace.*

EXAMPLES have, generally speaking, greater Force than Precepts; I will therefore delineate



*The Polite Philosopher.*      I I

delineate the Characters of *Honorius* and *Garcia*, two Gentlemen of my Acquaintance, whose Humours I have perfectly considered, and shall represent them without the least Exaggeration.

*HONORIUS* is a Person equally distinguished by his *Birth* and *Fortune*. He has, naturally, *Good Sense*, and that too hath been improved by a regular Education. His Wit is lively, and his Morals without a Stain.—Is not this an amiable Character? Yet *Honorius* is not beloved. He has, some Way or other, contracted a Notion, that it is beneath a Man of Honour to fall below the Height of Truth in any Degree, or any Occasion whatsoever. From this Principle, he speaks bluntly what he thinks, without regarding the Company who are by. Some Weeks ago, he read a Lecture on female Hypocrisy before a married Couple, tho' the Lady was much suspected on that Head. Two Hours after, he fell into a warm Declamation against *Simony* and *Priestcraft*, before two Dignitaries of the Church. And, from a continued Course of this Sort of Behaviour, hath rendred himself dreaded as a Monitor, instead of being esteemed as a Friend.

*GARCIA*, on the contrary, came into the World under the greatest Disadvantages. His *Birth* was mean, and his *Fortune* not

to be mentioned : Yet, tho' he is scarce Forty, he has acquired a handſom Eſtate in the Country, and lives on it with more Reputation, than moſt of his Neighbours. While a Servitor at the Univerſity, He, by his Affiduities, recommended himſelf to a noble Lord, and thereby procured a Place of Fifty Pounds a Year in a publick Office. His Behaviour there made him as many Friends as there were Perſons belonging to that Board. His Readineſs in doing Favours gained him the Hearts of his Inferiors, his Deference for thoſe in the higheſt Characters in the Office, procured him their good Will, and the Complacency he expreſs'd towards his Equals, and thoſe immediately above him, made them eſpouſe his Intereſt with almoſt as much Warmth as they did their own. By this Management, in Ten Years time, he roſe to the Poſſeſſion of an Office, which brought him in a Thouſand Pounds a Year Salary, and near double as much in Perquiſites. Affluence hath made no Alteration in his Manners. The ſame Eaſineſs of Diſpoſition attends him in that Fortune to which it has raiſed him, and he is, at this Day, the Delight of all who know him, from an Art he has of perſwading them, that their Pleaſures and their Intereſts are equally dear to him with his own. Who, if it were in his power, would reſuſe what *Honorius* poſſeſſes ? and  
who

who would not wish that Possession accompanied with *Garcia's* Disposition ?

I flatter my self, that, by this Time, most of my Readers have acquired a tolerable Idea of *Politeness*, and a just Notion of its Use in our Passage through Life : I must, however, caution them of one Thing, that, under Pretence of *Politeness*, they fall neither into a Contempt or Carelessness of *Science*.

A Man may have much Learning without being a *Pedant* : Nay, it is necessary that he should have a considerable Stock of *Knowledge*, before he can be *Polite*. The Gloss is never given till the Work is finished ; without it, the best wrought Piece looks clumsy : But Varnish over a rough Board is a preposterous Daub. In a Word, that Rule of *Horace*, *Miscere utile dulci*, so often quoted, can never be better applied, than in the present Case, where neither of the Qualities can subsist without the other.

*With Dress, for once, the Rule of Life we'll  
place,*

*Cloth is plain Sense, and polish'd Breeding Lace,  
Men may, in both, mistake the true Design,  
Fools oft are tawdry, when they would be fine.  
An equal Mixture, both of Use and Show,  
From giddy Fops, points the accomplish'd Beau.*

HAVING

HAVING now gone through the *Præcognita* of *Polite Philosophy*, 'tis requisite we should descend with greater Particularity into its several Branches.

FOR tho' *Exactness* would not be of a Piece, either with the Nature or Intent of this Work, yet some Order is absolutely necessary, because nothing is more unpolite than to be obscure. Some Philosophers have, indeed, prided themselves in a *mysterious* Way of Speaking, wrapping their Maxims in so tough a Coat, that the Kernel, when found, seldom atoned for the Pains of the Finder.

THE *polite Sage* thinks in quite a different Way. *Perspicuity* is the Garment in which his Conceptions appear ; and his Sentiments, if they are of any Use, carry this additional Advantage with them, that scarce any Labour is required in attaining them. Graver Discourses, like *Galenical* Medicines, are often formidable in their Figure, and nauseous in their Taste. Lectures from a Doctor in our Science, like a chymical Extraction, convey Knowledge, as it were, by Drops, and restore Sense, as the other does Health, without the *Apparatus* of Physick.

*Harsh to the Heart, and grating to the Ear,  
Who can Reproof, without Reluctance, hear?  
Why against Priests the gen'ral Hate so strong,  
But that they shew us all we do is wrong?*

*Wit well apply'd, does weightier Wisdom  
right,*

*And gives us Knowledge, while it gives  
Delight.*

*Thus, on the Stage we, with Applause, behold,  
What wou'd have pain'd us from the Pulpit  
told.*

IT is now Time to apply, what we have already advanced, to those Points in which they may be the most useful to us; and therefore we will begin by considering what Advantage the Practice of them will procure, in respect to those Three Things, which are esteemed of the greatest Consequence in the general Opinion of the World. This leads me, in the first Place, to explain the Sentiments and Conduct of a *Polite Philosopher*, in regard to *Religion*. I am not ignorant, that there are a Multitude of those who pass both on the World, and on themselves, for very *Polite* Persons, who look on *this* as a Topick below their Notice. *Religion*, say they with a Sneer, is the Companion of melancholy Minds; but, for the gayer Part of the World, it is ill Manners to mention it amongst them. Be it so.

But



But give me leave to add, that there is no ranker Species of ill Breeding, than speaking of it sarcastically, or with Contempt.

“ *RELIGION*, strictly speaking, means  
 “ that Worship which Men, from a Sense  
 “ of Duty, pay to that *Being*, unto whom  
 “ they owe their own Existence, with all  
 “ those Blessings and Benefits which attend  
 “ it.”

LET a Man but reflect on this Definition, and it will be impossible for him not to perceive, that treating this in a ludicrous Way, must not only be unpolite, but shocking. Who, that has a Regard for a Man, would not start at the Thoughts of saying a base Thing of his Father before him? And yet, what a Distance is there between the Notion of a *Father* and a *Creator*! Since therefore no farther Arguments are necessary to prove the Inconsistence between *Raillery* and *Religion*, what can be more cogent to a *Polite Man*, than thus shewing, that such Discourses of his would be *mal a propos*?

THUS much for those who might be guilty of *Unpoliteness*, with respect to *Religion* in general, a Fault unaccountably common in an Age which pretends to be so *Polite*.

A s



As to particular Religions, or rather Tenets in Religion, Men are generally warm in them, from one of these two Reasons, *viz.* Tendernefs of Conscience, or a high Sense of their own Judgments. Men of plain Parts, and honest Dispositions, look on Salvation as too serious a Thing to be jested with : A *Polite Man* therefore will be cautious of offending upon that Head, because he knows it will give the Person, to whom he speaks, *Pain*, a Thing ever opposite to the Character of a *polished Philosopher*. The latter Reason, which I have assigned for Mens Zeal in religious Matters, may seem to have less Weight than the first ; but he who considers it attentively, will be of another Opinion. Men of speculative Religion, who are so from the Conviction rather of their Heads than their Hearts, are not a grain less vehement than the real Devotees. He who says a slight, or a severe Thing of their Faith, seems, to them, to have thereby undervalued their Understandings, and will, consequently, incur their Aversion, which no Man of common Sense would hazard for a lively Expression, much less a Person of good Breeding, who should make it his chief Aim to be well with all. As a Mark of my own *Politeness*, I will here take leave of this Subject, since, by dropping it, I shall oblige the gay Part of my

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Readers,

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Readers, as, I flatter my self, I have already done the graver Part, from my Manner of treating it.

*Like some grave Matron of a noble Line,  
With awful Beauty does Religion shine.  
Just Sense should teach us to revere the  
    Dame ;  
Nor, by imprudent Jests, to spot her Fame.  
In common Life you'll own this Reas'ning  
    right,  
That none but Fools in gross abuse Delight :  
Then use it here——nor think our Caution  
    vain,  
To be polite, Men need not be profane.*

NEXT to their Concerns in the other World, Men are, usually, most taken up with the Concerns of the *Publick* here. The Love of our Country is among those Virtues, to which every Man thinks he should pretend : And the Way in which this is generally shewn, is by falling into, what we call, *Parties* ; where, if a large Share of good Sense allay not that Heat, which is naturally contracted from such Engagements, a Man soon falls into all the Violences of *Faction*, and looks upon every one as his Enemy, who does not express himself about the public Good in the same Terms he does. This is a harsh Picture, but it is a just one, of the far greater Part  
of

of those who are warm in political Disputes. A *Polite Man* will therefore speak, as seldom as he can, on Topicks, where, in a mixt Company, it is almost impossible to say any Thing that will please all.

To say Truth, *Patriotism*, properly so called, is, perhaps, as scarce in this Age, as in any that has gone before us. Men appear to love themselves so well, that it seems not altogether credible, they should, at every Turn, prefer their Country's Interest to their own. The Thing looks noble indeed, and therefore, like a becoming Habit, every Body would put it on. But this is Hypocrisy, you'll say, and therefore should be *detected*! Here the *Polite Philosopher* finds new Inducements to *Caution*: Sore Places are always tender, and People at a Masquerade are in Pain, if you do any Thing which may discover their Faces.

OUR Philosophy is not intended to make a Man that *four Monitor* who points out Folks Faults, but to make them in love with their Virtues, *that is*, to make himself and them *easy* while he is with them, and to do, or say nothing, which, on Reflection, may make them less his Friends at their next Meeting.

LET us explain this a little farther. The Rules we offer are intended rather to guide Men in *Company*, than when *Alone*: What we advance tends not so directly to amend People's Hearts, as to regulate their Conduct; a Matter which we have already demonstrated to be of no small Importance. Yet I beg you'll observe, that tho' *Morality* be not immediately our Subject, we are far, however, from requiring any thing in our Pupils contrary thereto.

A *Polite Man* may yet be *religious*, and, if his Reason be convinced, attached to any Interest which, in his Opinion, suits best with that of the *Publick*, provided he conforms thus far to our *System*, that, on no Occasion, he trouble others with the Articles of his *religious Creed*, or *political Engagements*; or, by any Stroke of *Wit* or *Railery*, hazard for a Laugh, that Disposition of Mind, which is absolutely necessary to make Men *easy* when together.

WERE I, indeed, to indulge my own Sentiments, I should speak yet with greater Freedom on this Subject: Since there is so vast a Disproportion, when we come to compare those who have really either a Concern in the Government, or the Service of their Country more particularly at Heart, and the  
Men

Men who pretend to *either*, merely from a Desire of appearing of some Consequence themselves. We ought, certainly, to avoid making one of this Number, and aim, rather, at being *quiet* within ourselves, and *agreeable* to those among whom we live, let their political Notions be what they will : Inasmuch as this is a direct Road to Happiness, which all Men profess they would reach, if they could. *Pomponius Atticus*, whose Character appears so amiable, from the concurring Testimony of all who mention him, owed the greatest Part of that Esteem in which he lived, and of that Reputation by which he still survives, unto his steady Adherence to this Rule. His Benevolence made him love Mankind in general, and his good Sense hindred him from being tainted with those Party-Prejudices which had bewitch'd his Friends. He took not up Arms for *Cæsar*, nor did he abandon *Italy* when *Pompey* withdrew with his Forces, and had, in outward Form, the *Sanction* of the Commonwealth. He saw too plainly the Ambition of both : Yet he preserved his Complacence for his Friends in each Party, without siding with either. Success never made them more welcome to *Pomponius*, nor could any Defeat lessen them in his Esteem. When victorious, he visited them, without sharing in their Power; and, when vanquished, he received them, without



without considering any Thing but their Distress. In a few Words, he entertained no Hopes from the good Fortune of his Friends, nor suffered the Reverse of it to chill his Breast with Fear. His Equanimity produced a just Effect, and his universal Kindness made him universally beloved.

I fancy this Picture of a Disposition, perfectly free from political Sourness, will have an agreeable Effect on many of my Readers, and prevent their falling into a common Mistake, that the Circumstances of publick Affairs, and the Characters of publick Persons, are the properest Topicks for general Conversation : *Whereas* they never consider, that it is hard to find a Company, wherein some Body or other hath not either Liking or Dislike, or has received Injuries or Obligations from those who are likeliest to be mentioned upon such Occasions ; and who, consequently, will be apt to put a serious Construction on a slight Expression, and remember afterwards in Earnest, what the Speaker meant so much a Jest, as never to have thought of it more. These, perhaps, may pass, with some, for trivial Remarks ; but, with those who regard their own Ease, and have at all observed what conduces to make Men disagreeable to one another, I flatter myself, they will have more Weight.



BEHAVIOUR is like Architecture, the Symmetry of the whole pleases us so much, that we examine not into its Parts, which if we did, we should find much Nicety required in forming such a Structure ; tho', to Persons of no Taste, the Rules of either Art would seem to have little Connection with their Effects.

*That true Politeness we can only call,  
Which looks like Jones's \* Fabrick at White-  
hall :*

*Where just Proportion we, with Pleasure, see,  
Tho' built by Rule, yet from all Stiffness  
free.*

*Tho' grand, yet plain, magnificent, not fine,  
The Ornaments adorning the Design.*

*It fills our Minds with rational Delight,  
And pleases on Reflection, as at Sight.*

AFTER these Admonitions, as to *Religion* and *Politicks*, 'tis very fit we observe another Topick of modern Discourse, of which it is hard to say, Whether it be more common, or more contrary to true Politeness. What I mean, is the *reflecting* on Mens Professions, and *playing* on those general Aspersions, which have been fixt on them by a Sort of Ill-nature hereditary to the World : And with *this*, as the third Point which

\* BANQUETING-HOUSE.

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which I promised to consider, shall be shut up the more serious Part of this Essay.

IN order to have a proper Idea of this *Point*, we must, first of all, consider, that the chief *Cause* both of Love and Hatred, is *Custom*. When Men, from a long Habit, have acquired a *Facility* of thinking clearly, and speaking well in any Science, they, naturally, like that better than any other; and this Liking, in a short Time, grows up to a warmer Affection, which renders them impatient whenever their *darling Science* is decried in their Hearing. A *Polite Man* will have a Care of ridiculing Physick before one of the *Faculty*, talking disrespectfully of Lawyers while Gentlemen of the *Long-robe* are by, or speaking contemptibly of the Clergy when with any of that *Order*.

SOME Criticks may, possibly, object that these are *Solecisms* of too gross a Nature, for Men of tolerable Sense or Education to be guilty of: But I appeal to those who are most conversant in the World, whether this Fault, *glaring* as it is, be not committed every Day.

THE strictest Intimacy can never warrant Freedoms of this *Sort*, and it is, indeed, preposterous to think it should, unless we can suppose Injuries are less *Evils* when they  
are

are done us by Friends, than when they come from other Hands.

*Excess of Wit may oftentimes beguile :  
Jests are not always pardon'd—by a Smile.  
Men may disguise their Malice at the Heart,  
And seem at Ease——tho' feeling inward  
Smart,  
Mistaken we——think all such Wounds, of  
Course,  
Reflection cures——Alas ! it makes them  
worse.  
Like Scratches they with double Anguish  
seize,  
Rankle with Time, and fester by Degrees.*

LET us now proceed to speak of Raillery in general. *Invective* is a Weapon worn as commonly as a Sword, and, like *that*, is often in the Hands of those who know not how to use it. Men of true Courage fight but seldom, and never draw but in their own Defence. *Bullies* are continually squabbling, and, from the Ferocity of their Behaviour, become the Terror of some Companies, and the Jest of more. This is just the Case with such as have a Liveliness of Thought, directed by a *Propensity* to ill Nature : Indulging themselves at the Expence of others, they, by Degrees, incur the Dislike of all. Meek Tempers abhor, Men of cool Disposition despise, and those

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addicted

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addicted to *Choler* chastise them. Thus a Licentiousness of *Tongue*, like a Spirit of *Rapine*, sets one Man against all; and the Defence of Reputation, as well as Property, puts the human Species on regarding a malevolent Babler with a worse Eye than a common Thief, because Fame is a Kind of Goods, which, when once taken away, can hardly be restored. Such is the Effigies of this human Serpent: And who, when he has considered it, would be thought to have fat for the Piece?

It is a Thousand to One my Book feels the Resentment of *Draco*, from his seeing his own Likeness in this Glass.

A good Family, but no Fortune, threw *Draco* into the Army when he was very young. *Dancing*, *Fencing*, and a *Smattering* of *French*, are all the Education either his Friends bestowed, or his Capacity would allow him to receive. He has been now two Years in Town, and from *Swearing*, *Drinking*, and *Debauching* Country Wenches, (the general Rout of a military Rake) the Air of *St. James's* has given his Vices a new Turn. By Dint of an embroider'd Coat, he thrusts himself into the *Beau* Coffee-houses, where a dauntless Effrontry, and a natural Volubility of *Tongue*, conspire

aspire to make him pass for a Fellow of Wit and Spirit.

A *bastard Ambition* makes him envy every great Character; and as he has just Sense enough to know, that his Qualifications will never recommend him to the Esteem of Men of Sense, or the Favour of Women of Virtue, he has thence contracted an Antipathy to both; and, by giving a boundless Loose to universal Malice, makes continual War against *Honour* and *Reputation*, wherever he finds them.

*HECATILLA* is a female Firebrand, more dangerous, and more artfully *vindictive* than *Draco* himself. Birth, Wit, and Fortune combine to render her conspicuous, while a splenetick Envy sours her, otherwise amiable, Qualities, and makes her dreaded as a Poison doubly dangerous, grateful to the Taste, yet mortal in Effect. All who see *Hecatilla* at a Visit, where the Brilliancy of her Wit heightens the Lustre of her Charms, are, imperceptibly, deluded into a Concurrence with her in Opinion, and suspect not Dissimulation under the Air of Frankness, nor a studied Design of doing Mischief in a seemingly casual Stroke of Wit. The most sacred Character, the most exalted Station, the fairest Reputation, defend not against the infectious Blast of



1prightly Raillery ; borne on the Wings of Wit, and supported by a Blaze of Beauty, the fiery Vapour withers the sweetest Blossoms, and communicates to all who hear her, an involuntary Dislike to those at whose Merit she points her Satyr.

*At Ev'ning thus the unsuspecting Swain  
Returning homewards o'er a marshy Plain,  
Pleas'd, at a Distance, sees the lambent Light,  
And, hasty, follows the mischievous Sprite,  
Through Brakes and Puddles, over Hedge and  
Style,*

*Rambles, misguided, many a weary Mile.  
Confus'd, and wond'ring at the Space he's  
gone,*

*Doubts, then believes, and hurries faster on :  
The Cheat detected, when the Vapour's spent,  
Scarce he's convinc'd, and hardly can repent.*

NEXT to these Cautions with respect to Raillery, which, if we examine strictly, we shall find no better than a well-bred Phrase for speaking ill of Folks, it may not be amiss to warn our Readers of a certain *Vehemence* in Discourse exceedingly shocking to others, at the same Time that it not a little exhausts themselves.

IF we trace this Error to its Source, we shall find that the Spring of it is an Impatience at finding others differ from us in  
Opinion :



Opinion : And can there be any Thing more unreasonable, than to blame that Disposition in them, which we cherish in ourselves ?

IF Submission be a Thing so disagreeable to us, why should we expect it from them ? Truth only can justify Tenaciousness in Opinion. Let us calmly lay down what convinces us, and, if it is reasonable, it will hardly fail of perswading those to whom we speak. Heat begets Heat, and the Clashing of Opinions seldom fails to strike out the Fire of Diffension.

As this is a *Foible* more especially incident to the fair Sex, I think it will be highly necessary to offer another, and, perhaps, a more cogent Argument to their Consideration. *Passion* is a prodigious Enemy to Beauty, it ruffles the sweetest Features, discolours the finest Complexion, and, in a Word, gives the Air of a *Fury* to the Face of an *Angel*. Far be it from me to lay Restraints upon the Ladies, but, in dissuading them from this Method of enforcing their Sentiments, I put them upon an easier Way of effecting what they desire ; for what can be denied to Beauty, when speaking with an Air of Satisfaction ? Complacence does all that Vehemence would extort, as Anger can alone abate the Influence of their Charms.

*Serene*

*Serene and mild we view the Evening Air,  
 The pleasing Picture of the smiling Fair,  
 A Thousand Charms our sev'ral Senses meet,  
 Cooling the Breeze, with fragrant Odours  
 sweet.*

*But sudden if the sable Clouds deform  
 The azure Sky, and threat the coming Storm,  
 Hasty we flee——e'er yet the Thunders roar,  
 And dread what we so much admir'd before.*

TO *Vehemence* in Discourse, let me join *Redundancy* in it also, a Fault flowing rather from *Carelessness* than *Design*, and which is more *dangerous*, from its being more *neglected*. *Passion*, as I have hinted, excites *Opposition*; and that very *Opposition*, to a Man of tolerable Sense, will be the strongest *Reproof* for his *Inadvertency*: Whereas a Person of a loquacious Disposition, may often escape *open Censure* from the Respect due to his *Quality*, or from an *Apprehension* in those with whom he converses, that a Check would but increase the Evil, and, like curbing a hard-mouth'd Horse, serve only to make him run the faster; from whence the Person in Fault is often rivetted in his Error, by mistaking a silent Contempt for profound Attention.

PERHAPS this short Description may set many of my Readers right, which, whatever

ever they may think of it, I assure them is of no small Importance. *Conversation* is a Sort of *Bank*, in which all who compose it have their respective Shares. The Man therefore who attempts to engross it, trespasses upon the Rights of his Companions; and whether they think fit to tell him so, or no, will, of Consequence, be regarded as no *fair Dealer*. Notwithstanding I consider Conversation in this Light, I think it necessary to observe, that it differs from other Copartnerships in one very material Point, which is this, that it is worse taken if a Man pays in more than his Proportion, than if he had not contributed his full *Quota*, provided he be not too far deficient: For the Prevention of which, let us have *Horace's* Caution continually in our Eye.

*The Indiscreet with blind Aversion run  
Into one Fault, when they another shun.*

IT is the peculiar Privilege of the *Fair*, that, speaking or silent, they never offend. Who can be weary of hearing the softest Harmony? Or who, without Pleasure, can behold *Beauty*, when his Attention is not diverted from her Charms by listening to her Words? I would have stopt here, but that my Deference for the *Ladies* obliges me to take Notice, that some of their own Sex, when past the Noon of Life, or in  
their

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their *Wane* of Power, from some other Reason, are apt to place an Inclination of obli-  
fing their Hearers amongst those Topicks of  
Detraction, by which they would reduce the  
Lustre of those Stars that now gild the He-  
misphere, where they once shone.

FROM this Cause only, I would advise  
the *Reigning Toasts*, by an Equality of Be-  
haviour, to avoid the Censure of these ill-  
natur'd *Tatlers*.

*Such hapless Fate attends the Young and Fair,  
Expos'd to open Force, and secret Snare:  
Pursu'd by Men, warm with destructive Fire,  
Against their Peace, while Female Frauds  
conspire.*

*Escap'd from those, in vain they hope for  
Rest:*

*What Fame's secure from an invidious Jest?  
By flight the Deer, no more of Dogs afraid,  
Falls by a Shot from some dark Covert made.  
So envious Tongues their foul Intentions hide,  
Wound, tho' unseen, and kill e'er they're des-  
cry'd.*

OF all the *Follies* which Men are apt to  
fall into, to the *Disturbance* of others, and *les-  
sening* of themselves, there is none more in-  
tolerable than continual *Egotisms*, and a per-  
petual Inclination to Self-Panegyrick. The  
mention of this *Weakness* is sufficient to ex-  
pose

pose it, since, I think, no Man was ever possess'd of so warm an Affection for his own Person, as *deliberately* to assert; that it, and its Concerns, are proper Topicks to entertain Company. Yet there are many who, through Want of Attention, fall into this Vein, as soon as the *Conversation* begins to acquire Life : They lay hold of every Opportunity of *introducing* themselves, *describing* themselves, and, if People are so dull as not to take the Hint, of *commending* themselves : Nay, what is more surprizing than all this, they are amaz'd at the Coldness of their Auditors, forgetting that the same Passion inspires almost every Body, and that there is scarce a Man in the Room who has not a better Opinion of himself, than of any Body else.

DISQUISITIONS of this Sort into *human Nature* belong *properly* unto Sages in *Polite Philosophy* ; for the first Principle of true Politeness is, not to offend against such Dispositions of the Mind, as are almost inseparable from our Species. To find out, and methodize these, requires no small Labour and Application. The Fruits of my *Researches* on this Subject I communicate freely to the Publick ; but must, at the same Time, exhort my *Readers* to spare, now and then, a few Minutes to such Reflections; which will, at least, be attended with this



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good Consequence, that it will open a Scene which hath *Novelty*, that powerful Charm, to recommend it.

BUT I must beware of growing *serious* again, I'm afraid my Gravity may have disoblged some of the *Beau-monde* already.

*He who intends t' advise the Young and Gay,  
Must quit the common Road——the formal  
Way*

*Which Hum-drum Pedants take to make  
Folks wise,*

*By praising Virtue, and decrying Vice.*

*Let Parsons tell what dreadful Ills will fall  
On such as listen when their Passions call :*

*We from such Things our Pupils to affright,  
Say not they're Sins, but that they're Unpo-  
lite.*

*To shew their Courage, Beaus wou'd often  
dare,*

*By blackest Crimes to brave old Lucifer.*

*But who, of Breeding nice, of Carriage civil,  
Wou'd trespass on good Manners for the Devil,  
Or, merely to display his Want of Fear,  
Be damn'd hereafter, to be laugh'd at here.*

IT cannot be expected from me, that I should particularly criticize on all those *Foibles*, through which Men are offensive to others in their Behaviour : Perhaps too, a Detail of this Kind, however *exact*, might  
be



be thought *tedious*, it may be, construed into a Breach of those Rules, for a strict Observance of which I contend. In order therefore to *diversify* a Subject, which can no other Way be treated agreeably, permit me to throw together a Set of Characters I once had the Opportunity of seeing, which will afford a just Picture of these *Marplots* in Conversation, and which my Readers, if they please, may call the Assembly of Impertinents.

THERE was a Coffee-house in that End of the Town where I lodged some Time ago, at which several Gentlemen used to meet of an Evening, who, from a happy Correspondence in their *Humours* and *Capacities*, entertain'd each other agreeably from the Close of the Afternoon, till it was Time to go to Bed.

ABOUT Six Months this *Society* subsisted with great *Regularity*, tho' without any Restraint: Every Gentleman who frequented the House, and had conversed with the *Erectors* of this occasional Club, were invited to pass an Evening, when they thought fit, in a Room one Pair of Stairs set apart for that Purpose.

THE Report of this Meeting drew one Night, when I had the Honour of being

here, Three Gentlemen of Distinction, who were so well known to most of the Members, that Admittance could not be refused them. One of them, whom I chuse to call Major *Ramble*, turn'd of *Threescore*, and who had an excellent Education, seiz'd the Discourse about an Hour before Supper, and gave us a very copious Account of the Remarks he had made in three Years Travels through *Italy*. He began with a geographical Description of the Dominions of his *Sardinian* Majesty, as Duke of *Savoy*; and, after a Digression on the Fortifications of *Turin*, in speaking of which he shewed himself a perfect Engineer, he proceeded to the secret History of the Intrigues of that Court, from the Proposal of the Match with *Portugal*, to the Abdication of King *Victor Amadeus*. After this he run over the general History of *Milan*, *Parma*, and *Modena*, dwelt half an Hour on the Adventures of the last Duke of *Mantua*, gave us a hasty Sketch of the Court of *Rome*, transferr'd himself from thence to the Kingdom of *Naples*, repeated the Insurrection of *Massaniello*, and, at a Quarter before Ten, finished his Observations with the Recital of what happened at the Reduction of that Kingdom to the Obedience of the late Emperor. What contributed to make this Conduct of his the more out of the Way, was, that every Gentleman

Gentleman in the Room had been in *Italy* as well as he ; and one of them, who was a Merchant, was the very Person, at whose House the Major resided when at *Naples*. Possibly, he might imagine the Knowledge they had in those Things might give them a greater Relish for his Animadversions ; or, to speak more *candidly*, the Desire of displaying his own Parts, buried every other Circumstance in Oblivion.

JUST as the Major had done speaking, a Gentleman called for a Glass of Water, and happen'd to say, after drinking it, that he found his Constitution much mended, since he had left off Malt-Liquor ; Doctor *Hec-tic* another of the *Strangers*, immediately laid hold of this Opportunity, and gave us a large Account of the Virtues of Water, confirming whatever he advanced from the Works of the most eminent Physicians. From the main Subject, he made an easy Transition to medicinal Baths and Springs ; nor were his Searches bounded by our own Country, he condescended to acquaint us with the Properties of the Springs of *Bourbon*, particulariz'd the genuine Smell of *Spa* Water, applauded the wonderful Effects of the *Pymont Mineral*, and, like a true Patriot, wound up his Disquisitions with preferring *Astrop* Wells (within three Miles of which he was born) to them all. It was now turned

ned of Eleven, when the *Major* and *Doctor* took their Leaves, and went away together in a Hackney-coach.

THE Company seem'd inclinable to extend their usual Time of sitting, in order to divert themselves after the Night's Fatigue : When Mr. *Papilio*, the third new Comer, made two or three severe Reflections on the Oddity of some People's Humours, who were for imposing their own idle Conceits, as Things worthy the Attention of a whole Company ; tho', at the same Time, their Subjects were *trivial*, and their Manner of treating them *insipid*. For my Part, continued he, Gentlemen, most People do me the Honour to say, that few Persons understand *Medals* better than I do. To put the musty Stories of these queer old Men out of our Heads, I'll give you the History of a valuable *Medallion*, which was sent me, about three Weeks ago, from *Venice*. Without staying for any farther Mark of Approbation than *Silence*, he enter'd immediately on a long Dissertation ; in which he had scarce proceeded ten Minutes, before his Auditors, losing all Patience, followed the Example of an old *Turkey* Merchant, who, taking up his Hat and Gloves, went directly down Stairs, without saying a Word.

ANIMADVERSIONS on what I have related, would but trespass upon the Patience of my Readers; wherefore, in the Place of them, let me offer a few Remarks in Verse, where my Genius may be more at Liberty, and *Vivacity* attone for Want of Method.

*Who would not choose to shun the gen'ral Scorn,  
And fly Contempt?——a Thing so hardly  
born.*

*This to avoid——let not your Tales be long:  
The endless Speaker's ever in the Wrong,  
And all abhor Intemperance of Tongue.* }

*Tho' with a Fluency of easy Sounds,  
Your copious Speech with every Grace abounds:  
Tho' Wit adorn, and Judgment give it  
Weight,*

*Discretion must your Vanity abate,  
E'er your tir'd Hearers put Impatience on,  
And wonder when the Larum will be down.  
Nor think, by Art, Attention can be wrought,  
A Flux of Words will ever be a Fault.  
Things without Limit we, by Nature, blame,  
And soon are cloy'd with Pleasure, if the same.*

HITHERTO we have dwelt only on the Blemishes of Conversation, in order to prevent our Readers committing such Offences, as absolutely destroy all Pretences to *Politeness*. But as a Man cannot be said to discharge the Duty he owes to Society, who

contents



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contents himself with barely doing nothing amiss ; so Lectures on *Polite Philosophy*, after removing these Obstacles, may *reasonably* be expected to point out the Method whereby true *Politeness* may be obtained. But, alas ! that is not to be done by Words, Rocks and Tempests are easily painted, but the Rays of *Phæbus* defy the Pencil.

METHINKS I see my Auditors in surprise. What, say they, have we attended so long in vain ? Have we listened to no purpose ? Must we content ourselves with knowing how necessary a Thing *Politeness* is, without being told how to acquire it ? Why, really, Gentlemen, it is just so. I have done all for you that is in my Power, I have shewn you what you are not to be : In a Word, I have explained *Politeness* negatively : If you would know it positively, you must seek it from Company and Observation. However, to shew my own good Breeding, I will be your humble Servant as far as I can, *that is*, I'll open the Door, and introduce you, leaving you then at the single Point, where I can be of no farther Use, *id est*, Application.

THE World is a great School, wherein Men are first to learn, and then to practise. As Fundamentals in all Sciences ought to be well understood, so a Man cannot be too  
attentive



attentive at his first becoming acquainted with the Publick : For Experience is a necessary Qualification in every distinguished Character, and is as much required in a fine Gentleman, as in a Statesman. Yet it is to be remark'd, that Experience is much sooner acquired by some, than by others : For it does not consist so much in a copious Remembrance of whatever has happened, as in a regular Retention of what may be useful. As a Man is properly stiled Learned, from his making a just Use of Reading, and not from his having perused a Multitude of Books.

As soon as we have gained Knowledge, we shall find the best Way to improve it will be *Exercise*, in which two Things are carefully to be avoided, *Positiveness* and *Affectation* : If to our Care in shunning them, we add a Desire of obliging those with whom we converse, there is little Danger, but that we become all we wish ; and *Politeness*, by an imperceptible Gradation, will enter into our minutest Actions, and give a Lustre to every Thing we do.

*Near to the far extended Coasts of Spain,  
Some Islands triumph o'er the raging Main,  
Where dwelt of old——as tuneful Poets  
say,  
Slingers, who bore from all the Prize away.*

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*While Infants yet——their feeble Nerves  
they try'd,*

*Nor needful Food, till won by Art, supply'd.*

*Fix'd was the Mark——the Youngster, oft  
in vain,*

*Whirl'd the misguided Stone with fruitless  
Pain :*

*Till, by long Practice, to Perfection brought,  
With easy Slight their former Task they  
wrought.*

*Swift from their Arm th'unerring Pebble flew,  
And, high in Air, the flutt'ring Victim flew.*

*So in each Art Men rise but by Degrees,  
And Days of Labour lead to Years of Ease.*

THE Duke de Rochefaucat, who was esteemed the most brilliant Wit in *France*, speaking of *Politeness*, says, That a Citizen will hardly acquire it at Court, and yet may easily attain it in the Camp. I shall not enter into the Reason of this, but offer my Readers a *shorter, pleasanter, and more effectual* Method of arriving at the Summit of genteel Behaviour, *that is*, By conversing with the *Ladies*.

THOSE who aim at Panegyrick, are wont to assemble a Throng of glittering Ideas, and then, with great Exactness, cloath them with all the Elegance of Language, in order to their making the most magnificent Figure, when they come abroad in the World. So  
copious

copious a Subject as the Praises of the *Fair* may, in the Opinion of my Readers, lay me under great Difficulties in this Respect. Every Man of good Understanding, and fine Sense, is in Pain for one who has undertaken so hard a Task : Hard, indeed, to me, who, from many Years Study of the Sex, have discovered so many Perfections in them, as scarce as many more Years would afford me Time to express. However, not to disappoint my Readers, or my self, by foregoing that *Pleasure* I feel in doing Justice to the most amiable Part of the Creation, I will indulge the natural Propensity I have to their Service, and paint, tho' it be but in Miniature, the Excellencies they possess, and the Accomplishments which, by Reflexion, they bestow.

*As when some Poet, happy in his Choice  
Of an important Subject——tunes his Voice  
To sweeter Sounds, and more exalted Strains,  
Which from a strong Reflection he attains.  
As Homer, while his Heroes he records,  
Transfuses all their Fire into his Words.  
So we, intent, the charming Sex to please,  
Act with new Life, and an unwonted Ease,  
Beyond the Limits of our Genius soar,  
And feel an Ardor quite unknown before.*

THOSE who, from wrong Ideas of Things, have forced themselves into a Dis-

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like of the *Sex*, will be apt to cry out, Where would this Fellow run? Has he so long studied Women, and does he not know what Numbers of *affected Prudes*, *gay Coquettes*, and *giddy Impertinents* there are amongst them?——Alas! Gentlemen, what Mistakes are these? How will you be surpriz'd if I *prove* to you, that you are in the same Sentiments with me, and that you could not have so warm Resentments at these *Pecadilloes*, if you did not think the Ladies more than mortal?

ARE the Faults you would pass by in a Friend, and smile at in an Enemy, Crimes of so deep a Dye in them, as not to be forgiven? And can this flow from any other Principle, than a Perswasion, that *they* are more perfect in their Nature than *we*, and their Guilt the greater therefore, in departing, even in the smallest Degree, from that Perfection? Or can there be a greater Honour to the Sex, than this Dignity, which even their Enemies allow them, to say, *Truth*, *Virtue*, and *Women* owe less to their Friends, than to their Foes; since the Vicious, in both Cases, charge their own Want of Taste on the *Weakness* of human Nature, pursue grosser Pleasures because they are at hand, and neglect the more refined, as Things of which their Capacities afford them no Idea.

*Born*

*Born with a servile Gust to sensual Joy,  
Souls of low Taste the sacred Flame destroy,  
By which, allied to the ethereal Fire,  
Celestial Views the Hero's Thoughts inspire :  
Teach him in a sublimer Path to move,  
And urge him on to Glory and to Love ;  
Passions which only give a Right to Fame,  
To present Bliss, and to a deathless Name.  
While those mean Wretches, with just Shame  
o'erspread,  
Live on unknown—and are, unheard of, dead.*

MR. Dryden who knew human Nature, perhaps, as well as any Man who ever studied it, has given us a just Picture of the Force of Female Charms, in the Story of *Cymon and Iphigenia*. Boccace, from whom he took it, had adorned it with all the tinsel Finery an Italian Composition is capable of : The English Poet, like most English Travellers, gave Sterling Silver in Exchange for that superficial Gilding, and bestowed a Moral, where he found a Tale. He paints in *Cymon*, a Soul buried in a Confusion of Ideas, informed with so little Fire, as scarce to struggle under the Load, or afford any Glimmerings of Sense. In this Condition, he represents him struck with the Rays of *Iphigenia's* Beauty ; kindled by them, his Mind exerts its Powers, his intellectual Faculties seem to awake, and that uncouth Ferocity



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rocity of Manners, by which he had hitherto been distinguished, gave Way to an obliging Behaviour, the natural Effect of Love !

THE *Moral* of this *Fable* is a Truth which can never be inculcated too much. It is to the *Fair Sex* we owe the most shining Qualities of which ours is Master : As the *Ancients* insinuated with their usual Address by painting, both the *Virtues* and *Graces* as Females. Men of *true* Taste feel a natural Complaisance for Women when they converse with them, and fall, without knowing it, upon every Art of Pleasing, which is the Disposition at once the most grateful to others, and the most satisfactory to ourselves. An intimate Acquaintance with the other *Sex*, fixes this *Complacence* into a *Habit*, and that *Habit* is the very Effence of *Politeness*.

NAY, I presume to say, *Politeness* can be no other Way attained. Books may furnish us with right Ideas, Experience may improve our Judgments, but it is the Acquaintance of the *Ladies* only, which can bestow that *Easiness* of Address, whereby the *fine Gentleman* is distinguished from the *Scholar*, and the Man of *Business*.

THAT my Readers may be perfectly satisfied in a *Point*, which I think of so great Importance, let us examine *this* a little more strictly.

THERE



THERE is a certain *constitutional Pride* in Men, which hinders their yielding in Point of *Knowledge, Honour, or Virtue* to one another : *This* immediately forsakes us at the Sight of *Woman!* And the being accustomed to submit to the Ladies, gives a new Turn to our *Ideas*, and opens a Path to *Reason*, which she had not trod before : Things appear in another Light, and that Degree of *Complacency* seems now a *Virtue*, which heretofore we regarded as a *Meanness*.

I have dwelt the longer on the Charms of the *Sex*, arising from the *Perfection* visible in their exterior Composition, because there is the strongest *Analogy* between them, and the Excellencies which, from a nicer Inquiry, we discover in the *Minds* of the *Fair*. As they are distinguished from the robust Make of *Man* by that *Delicacy*, express'd by *Nature* in their *Form*, so the Severity of masculine Sense is softened by a *Sweetness* peculiar to the *Female Soul*. A native Capacity of Pleasing attends them through every Circumstance of Life, and, what we improperly call, the *Weakness* of the *Sex*, gives them a Superiority unattainable by *Force*.

THE *Fable* of the *North-Wind* and the *Sun* contending to make the Man throw off  
his

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his Cloak, is not an improper Picture of the specifick Difference between the Powers of either Sex. The blustering Fierceness of the *former*, instead of producing the Effect at which it aimed, made the Fellow but wrap himself up the closer ; yet no sooner did the Sun-Beams play, than that which before protected, became now an Incumbrance.

JUST so, that *Pride* which makes us *Tenacious* in Disputes between Man and Man, when applied to the *Ladies*, inspires us with an Eagerness not to *Contend*, but to *Obey*.

TO speak sincerely and philosophically, *Women* seem designed by *Providence* to spread the same Splendour and Chearfulness through the intellectual Oeconomy, that the celestial Bodies diffuse over the material Part of the Creation. Without them, we might, indeed, *Contend*, *Destroy*, and *Triumph* over one another ; *Fraud* and *Force* would divide the World between them, and we should pass our Lives, like Slaves, in continual Toil, without the Prospect of Pleasure or Relaxation.

IT is the Conversation of *Women* that gives a proper *Bias* to our Inclinations, and, by abating the *Ferocity* of our Passions, engages us to that *Gentleness* of Deportment, which we stile *Humanity*. The Tender-  
ness

ness we have for them softens the Ruggedness of our own Nature, and the *Virtues* we put on to make the better Figure in their Eyes, keep us in Humour with our selves.

I speak it without Affectation or Vanity, that no Man has applied more assiduously than my self to the Study of the *Fair Sex*, and I aver it with the greatest *Simplicity* of Heart, that I have not only found the most engaging and most amiable, but also the most generous and most heroick Qualities, amongst the *Ladies*; and that I have discovered more of *Candour*, *Disinterestedness*, and *Fervour* in their Friendships, than in those of our own Sex, tho' I have been very careful, and particularly happy in the Choice of my Acquaintance.

MY Readers will, I dare say, observe, and indeed I desire they should, a more than ordinary Zeal for inculcating a high Esteem of, and a sincere Attachment to the *Fair*. What I propose from it is, to *rectify* certain Notions, which are not only destructive of all *Politeness*, but, at the same Time, detrimental to *Society*, and incompatible with the Dignity of human Nature. These have, of late Years, spread much amongst those who assume to themselves the Title of *Fine Gentlemen*; and, in Consequence thereof, talk with great Freedom of those,

H

from

from whom they are in no Danger of being called to an Account. There is so much of *Baseness*, *Cowardice*, and *Contempt of Truth* in this Way of treating such, as are alone capable of making us *truly* and *rationally* happy, that to consider the Crime, must be sufficient to make a reasonable Man abhor it. *Levity* is the best Excuse for a transient Slip of this Kind, but to persist in it, is evidently descending from our own Species, and as far as we are able, putting on the Brute.

*Fram'd to give Joy, the lovely Sex are seen,  
Beauteous their Form, and heav'nly in their  
Mein :*

*Silent, they charm the pleas'd Beholder's Sight,  
And speaking, strike us with a new Delight :  
Words when pronounc'd by them bear each a Dart,  
Iwade our Ears, and reach thro' them the Heart.  
To no ill Ends the glorious Passion sways,  
By Love and Honour bound, the Youth obeys ;  
Till, by his Service won, the grateful Fair  
Consents, in Time, to ease the Lover's Care,  
Seals all his Hopes, and, in the bridal Kifs,  
Gives him a Title to untainted Blifs.*

I chuse to put an End to my Lecture on *Politeness* here, because, having spoke of the Ladies, I would not *descend* again to any other Subject. In the *Current* of my Discourse, I have taken Pains to shew the *Use* and *Amiability* of that Art which this

*Treatise*

*Treatise* was written to recommend; and have drawn, in as strong Colours as I was able, those *Solecisms* in Behaviour, which Men, either through *Giddiness*, or a wrong Turn of *Thought*, are most likely to commit.

PERHAPS the *Grave* may think I have made *Politeness* too important a Thing, from the Manner in which I have treated it: Yet, if they will but reflect, that a *Statesman* in the most august Assembly, a *Lawyer* of the deepest Talents, and a *Divine* of the greatest Parts, must *notwithstanding* have a large Share of *Politeness*, in order to engage the Attention, and *biass* the Inclinations of his Hearers, before he can *persuade* them, they'll be of another Opinion, and confess that some Care is due to acquiring that *Quality* which must set off all the rest.

THE gayer Part of my Readers may, *probably*, find Fault with those Restraints which may result from the *Rules* I have here laid down: But I would have these Gentlemen remember, that I *point* out a Way *whereby*, without the Trouble of *Study*, they may be enabled to make no despicable Figure in the World, which, on mature Deliberation, I flatter myself, they will think no ill Exchange. The *Ladies* will, I hope, repay my Labours, by not being displeas'd with this Offer of my *Service*.



*vice.* And thus, having done all in my Power towards making *Folks* agreeable to one another, I please me with the Hopes of having procured a favourable Reception for my self.

*When gay Petronius, to correct the Age,  
Gave Way, of old, to his satyrick Rage;  
This motley Form he for his Writings chose,  
And chequer'd lighter Verse with graver Prose.  
When, with just Malice, he design'd to shew,  
How far unbounded Vice, at last, would go,  
In Prose we read the execrable Tale,  
And see the Face of Sin without a Veil;  
But when his Soul, by some soft Theme inspir'd,  
The Aid of tuneful Poetry requir'd,  
His Numbers with peculiar Sweetness ran,  
And in his easy Verse we see the Man.  
Learn'd without Pride, of Taste correct, yet free  
Alike from Niceness, and from Pedantry:  
Careless of Wealth, yet liking decent Shew,  
In fine, by Birth a Wit, by Trade a Beau.  
Freely He censur'd a licentious Age,  
And Him I copy, tho' with chaster Page;  
Expose the Evils in which Brutes delight,  
And shew how easy 'tis to be Polite.  
Exhort our erring Youth—to mend in Time,  
And Lectures give for Mem'ry's Sake—in Rhyme,  
Teaching this ART—to pass thro' Life at Ease,  
Pleas'd in our selves, while all around we please.*

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LOCUTION is a Branch of Oratory, the Power and Importance of which is greater than is generally thought; inso-much that Eloquence takes it's Name from it (*a*).

It was much cultivated by *Quintilian*, and before him by *Cicero*, and before him by *M. Antonius*; but before his Time, it was too much neglected by the *Roman* Orators: Which made him say, *He had seen many Men*

A 2

*famous*

(*a*) Eloquentia ab *eloqui*.

*famous for Eloquence, but not one of them that understood Elocution (b).*

But what Stress was laid upon it by the Greek Orators, appears from that celebrated Saying of *Demosthenes*; who being asked, what was the *first* principal Thing in Oratory? answered, *Pronunciation*; being asked again what was the *second*? replied, *Pronunciation*. And what was the *third*? *Pronunciation*. Denoting that in his Judgment the whole Art, Spirit, and Power of Oratory consisted in this (c).

*Cicero*, and after him *Quintilian*, divided Oratory into five Parts: 1. *Invention*: By which we provide ourselves with suitable and sufficient Materials for a Discourse. 2. *Disposition*: Which signifies a proper Arrangement, or Distribution of our Ideas and Words into the most natural Order. 3. *Elocution*: By which they always meant, what we call, *Diction*; which consists in suiting our Words to our Ideas, and the Style to the Subject. 4. *Memory*, or a Faculty of clearly discerning and retaining our Ideas, and of calling to Mind the properest Words by which to express them. 5. *Pronunciation*; or the Art of managing the Voice, and Gesture in speaking (d).

So

(b) A se disertos viſos eſſe multos, eloquentem autem neminem. *Quintil.* lib. viii. proæm.

(c) *Quintil.* lib. xi. cap. 3.

(d) *Cic.* Rhetoric. lib. i.

So that by *Pronunciation*, the Antients understood both *Elocution* and *Action*; and comprehended in it the right Management of the Voice, Looks, and Gesture. To the former of these the present Essay is chiefly confined; *viz.* the right Management of the Voice in reading or speaking; which is indifferently called by us, *Elocution* and *Pronunciation*.

The great Design and End of a good Pronunciation is, to make the Ideas seem to come from the Heart; and then they will not fail to excite the Attention and Affections of them that hear us (*e*): From which the great Benefit and Usefulness of this too much neglected Art may be seen.

The Design of this Essay is to shew

I. What a bad Pronunciation is, and how to avoid it.

II. What a good Pronunciation is, and how to attain it.

(*e*) Hoc scire tamen oportet pronuntiationem bonam id efficere, ut res ex animo agi videatur.

Incerti Author. ad C. Herenium, lib. 4.



## SECTION I.

*What a bad Pronunciation is, and how to avoid it.*

1. **W**HAT a bad Pronunciation is.

Now the several Faults of Pronunciation or Elocution are these following.

1. When the Voice is too loud.

This is very disagreeable to the Hearer, and very inconvenient to the Speaker.

It will be very disagreeable to the *Hearers*, if they be Persons of good Taste; who will always look upon it to be the Effect either of *Ignorance* or *Affectation*.

Some will impute it to your *Ignorance*, and suppose that you was never instructed better since you left the Reading-School; where Children generally get a Habit of reading in a high-pitched Key, or a uniform elevated Voice, without any Regard to Emphasis, Cadence, or a graceful Elocution.

Others will impute it to *Affectation*; or a Design to work upon their Passions; which will immediately defeat the Design, if you had it. For if you would effectually move the Passions, you must carefully conceal your Intention so to do: For as soon as the Mind perceives



perceives you have such a Design upon it, it will be upon its Guard. However, none but the most low, weak, and mechanical Minds will be affected with mere Dint of Sound and Noise. And the Passions so raised, leave no lasting or valuable Effects upon the Mind, and answer no good Purpose or End; because the Understanding hath nothing to do with such Impressions, and the Memory no Handle by which to retain or recall them. Not to say, it often answers a bad End; affects the Mind in a wrong Place, and gives it a false Bias. However this may be thought to become the Stage or the Bar, it least of all befits the Pulpit; where all ought to be solemn, serious, rational, and grave as the Subjects there treated of.

It is false Oratory then to seek to persuade or affect by mere Vehemence of Voice. A Thing that hath been often attempted by Men of mean Furniture, low Genius, or bad Taste, among the Antients as well as the Moderns. A Practice which formerly gave the judicious *Quintilian* great Offence: Who calls it not only clamouring, but *furious Bellowing*; not Vehemence, but downright *Violence* (*f*).

Besides

(*f*) Nam et clamant ubique, et omnino emugiant, multo discursu, anhelitu, jactatione, gestu, motu capitis, *furantes*. Illi hanc vim appellant, quæ est potius *violentia*.

*Quint. lib. xi. cap. 12.*

Besides, an overstrained Voice is very inconvenient to the *Speaker*, as well as disgusting to judicious Hearers. It exhausts his Spirits to no Purpose. And takes from him the proper Management and Modulation of his Voice according to the Sense of his Subject. And, what is worst of all, it naturally leads him into a Tone.

Every Man's Voice indeed should fill the Place where he speaks; but if it exceed its natural Key, it will be neither sweet, nor soft, nor agreeable, because he will not be able to give every Word its proper and distinguishing Sound (*g*).

2. Another Fault in Pronunciation is when the Voice is too low.

This is not so inconvenient to the Speaker, but is as disagreeable to the Hearer, as the other Extreme. And indeed to the Generality of Hearers a too low Voice is much more displeasing than a too loud one; especially to those who are troubled with an Impediment in hearing, and those who are best pleased with a lively and pathetick Address, as most are. It is always offensive to an Audience to observe any Thing in the Reader or Speaker that looks like Indolence or Inattention. The Hearer will never be affected whilst he sees the Speaker indifferent.

The

(*g*) Vox autem ultra vires urgenda non est; nam et suffocata sæpe, et majore nisu minus clara est. *Quint. lib. xi. c. 3.*

The Art of governing the Voice consists a good deal in dexterously avoiding these two Extremes: At least, this ought to be first minded. And for a general Rule to direct you herein, I know of none better than this, *viz. carefully to preserve the Key, (that is, the Command) of your Voice; and at the same Time, to adapt the Elevation and Strength of it to the Condition and Number of the Persons you speak to, and the Nature of the Place you speak in.* It would be altogether as ridiculous in a General who is haranguing an Army to speak in a low and languid Voice, as in a Person who reads a Chapter in a Family to speak in a loud and eager one.

3. Another Fault in Pronunciation is a thick, hasty, cluttering Voice.

When a person mumbles, or (as we say) clips, or swallows his Words, that is, leaves out some Syllables in the long Words, and never pronounces some of the short ones at all; but hurries on without any Care to be heard distinctly, or to give his Words their full Sound, or his Hearers the full Sense of them.

This is often owing to a Defect in the Organs of Speech, or a too great Flutter of the animal Spirits; but oftener to a bad Habit uncorrected.

*Demosthenes* the greatest Orator *Greece* ever produced had, it is said, nevertheless, three natural Impediments in Pronunciation;

B

all

all which he conquered by invincible Labour and Perseverance. One was a Weakness of Voice ; which he cured by frequently declaiming on the Sea-shore, amidst the Noise of the Waves. Another was a Shortness of Breath ; which he mended by repeating his Orations as he walked up a Hill. And the other was the Fault I am speaking of ; a thick mumbling Way of speaking ; which he broke himself of by declaiming with pebbles in his mouth (*b*).

4. Another Fault in Pronunciation is when persons speak too quick (*i*).

Than which there is scarce any Fault more common ; especially among young Persons, who imagine they can read very well, and are not afraid of being stopped in their Career by the unexpected Intervention of any hard Word. And scarce any bad Habit of the Voice is conquered with more Difficulty ; tho' one would imagine nothing is more easy.

This Manner of reading may do well enough when we are examining Leases, perusing Indentures, or reciting Acts of Parliament, where there is always a great Superfluity of Words ; or in reading a News-Paper, where there is but little Matter that deserves

(*b*) Lives of the Classic Auth. Vol. II. p. 36, 37.

(*i*) Nec Volubilitate nimia confundenda quæ dicimus ; quo et Distinctio perit et affectus ; et nonnunquam etiam verba aliquâ sui parte fraudantur. *Quint.* lib. xi. cap. 3.



serves our Attention ; but is very improper in reading Books of Devotion and Instruction, and especially the sacred Scriptures, where the Solemnity of the Subject or the Weight of the Sense demands a particular Regard. But it is most of all inexcusable to read Forms of Prayer in this manner as Acts of Devotion.

The great Disadvantage which attends this Manner of Pronunciation is, that the Hearer loses the Benefit of more than half the good Things he hears, and would fain remember, but cannot. And a Speaker should always have a Regard to the Memory as well as the Understanding of his Hearers (*k*).

5. It is also a Fault to speak too slow.

Some are apt to read in a heavy, droning, sleepy way ; and through mere Carelessness make Pauses at improper Places. This is very disagreeable. But to hemm, hawk, sneeze, yawn, or cough, between the Periods, is more so.

A too slow Elocution is most faulty in reading Trifles that do not require Attention. It then becomes tedious. A Person that is addicted to this slow Way of speaking should always take care to reward his Hearer's Patience with important Sentiments, and compensate the Want of Words by a Weight of Thought ; and give his Discourse its proper

B 2

Quantity

(*k*) Cum enim fertur, quasi torrens, Oratio, quamvis multa cujusque modi rapiat, nihil tamen teneas nihil apprehendas. Cic. de Fin. lib. ii. cap. 1.

Quantity of solid Sense, that (as we say) what it wants in Length it may make out in Breadth.

But a too slow Elocution is a Fault very rarely to be found, unless in aged People, and those who naturally speak so in common Conversation. And in these, if the Pronunciation be in all other Respects just, decent, and proper ; and especially if the Subject be weighty or intricate, it is very excusable.

6. An irregular or uneven Voice, is a great Fault in reading.

That is, when the Voice rises and falls by Fits and Starts, or when it is elevated or depressed unnaturally or unseasonably, without Regard to Sense or Stops ; or always beginning a Sentence with a high Voice, and concluding it with a low one, or *vice versa* ; or always beginning and concluding it with the same Key. Opposite to this is

7. A flat, dull, uniform, Tone of Voice, without Emphasis or Cadence, or any Regard to the Sense or Subject of what is read.

This is a Habit, which Children, who have been used to read their Lessons by way of Task, are very apt to fall into, and retain as they grow up. Such a Monotony as Attorney's Clerks read in when they examine an engrossed Deed. This is a great Infelicity when it becomes habitual ; because it deprives the Hearer of the greatest Part of the Benefit or Advantage he might receive by a close Attention



tention to the most weighty and interesting Parts of the Subject, which should always be distinguished or pointed out by the Pronunciation. For a just Pronunciation is a good Commentary : And therefore no Person ought to read a Chapter or a Psalm in Publick, before he hath carefully read it over to himself once or twice in private. But

*Lastly*, the greatest and most common Fault of all is reading with a Tone.

No Habit is more easy to be contracted than this, or more hard to be conquered. This unnatural Tone in reading and speaking is very various ; but whatever it be, it is always disgustful to Persons of Delicacy and Judgment (1).

Some have a womanish squeaking Tone ; which, Persons whose Voices are shrill and weak, and over-strained, are very apt to fall into.

Some have a singing or canting Tone which the Speakers among the Quakers generally much affect, and by which their Hearers are often much affected.

Others affect a high, swelling, theatrical Tone ; who being ambitious of the Fame of fine Orators, lay too much Emphasis on every Sentence, and thereby transgress the Rules of true Oratory.

Others

(1) Sed quodcunque ex his Vitium magis tulerim quàm quonunc maxime laboratur in causis omnibus Scholisque, *cantandi* : quod inutilius sit an sædius nescio. *Quint. lib. xi. cap. 3.*

Others affect an awful and striking Tone, attended with solemn Grimace, as if they would move you with every Word, whether the Weight of the Subject bear them out or not. This is what Persons of a gloomy or melancholy Cast of Mind are most apt to give into.

Some have a set, uniform Tone of Voice; which I have already taken notice of. And

Others, an odd, whimsical, whining Tone, peculiar to themselves, and not to be described; only that it is a laying the Emphasis on Words which do not require or deserve it.

It must be owned, there are some Kinds of Tone, which, tho' unnatural, yet, as managed by the Speakers, are not very disagreeable; and the Mind must be much on its Guard that can remain unmoved thereby.

When I have been affected with hearing some Preachers deliver common or obscure Sentiments in such a striking Tone, I have endeavoured carefully to examine into the true Reason of that Emotion, or what it was that excited that Affection in my Mind; and have found that it could not arise from the mere Tone of the Speaker, (which of itself was unnatural and disagreeable) nor from the Weight of the Subject, (which was no more than common) but from the Earnestness, Life and Solemnity with which he spake, and his appear-

appearing himself to be much affected with what he delivered ; which two Things will never fail to move an Audience. And why they may not be as well observed and practised without a Tone as with one, I cannot conceive. And without these I verily believe a Tone itself would have no Power to move ; and that it hath no other Subserviency to raise the Passions than as it solemnizes the Subject, and seems to shew the Speaker's Heart engaged. Pity that those two Ends should not be answered by a better Means ! and that a bad Habit in the Speaker, indulging a false Taste in the Hearers, should secure one great End of Oratory by that which is the greatest Abuse of it !

These are the most common Faults of a bad Pronunciation. Our next Enquiry is

## II. *How to avoid them.*

To this End the few following Rules may be of Service.

1. If you would not read in too loud or too low a Voice, consider whether your Voice be naturally too low or loud ; and correct it accordingly in your ordinary Conversation : by which means you will be better able to correct it in reading. If it be too low, converse with those that are deaf ; if too loud, with those whose Voices are low. Begin your Periods with an even moderate Voice, that you may have the Command of it, to raise or fall it as the Subject requires.

To

2. To cure a thick confused cluttering Voice, accustom yourself, both in Conversation and Reading, to pronounce every Word distinct and clear. Observe with what Deliberation some converse and read, and how full a Sound they give to every Word; and imitate them. Do not affect to contract your Words, (as some do) or run two into one. This may do very well in Conversation, or reading familiar Dialogues, but is not so decent in grave and solemn Subjects; especially in reading the sacred Scriptures.

It appears from *Demosthenes's* Case, that this Fault of Pronunciation cannot be cured without much Difficulty, nor will you find his Remedy effectual without Pains and Perseverance.

3. To break a Habit of reading too fast, attend diligently to the Sense, Weight, and Propriety of every Sentence you read, and of every emphatical Word in it. This will not only be an Advantage to yourself, but a double one to your Hearers; for it will at once give them Time to do the same, and excite their Attention when they see yours is fixed. A solemn Pause after a weighty Thought is very beautiful and striking. — A well-timed Stop gives as much Grace to Speech as it does to Musick. — Imagine that you are reading to Persons of slow and unready Conceptions; and measure not your Hearer's Apprehension by your own. If you  
do,



do, you may possibly out-run it. And as in reading you are not at Liberty to repeat your Words and Sentences, *that* should engage you to be very deliberate in pronouncing them, that their Sense may not be lost. The Ease and Advantage that will arise both to the Reader and Hearer, by a free, full, and deliberate Pronunciation is hardly to be imagined.

I need lay down no Rules to avoid a too flow Pronunciation ; that being a Fault which few are guilty of.

4. To cure an uneven, desultory Voice, take care that you do not begin your Periods either in a too high or too low a Key ; for that will necessarily lead you to an unnatural and improper Variation of it. Have a careful Regard to the Nature and Quantity of your Points, and the Length of your Periods ; and keep your Mind intent on the Sense, Subject, and Spirit of your Author.

The same Directions are necessary to avoid a *Monotony* in Pronunciation, or a dull, set, uniform Tone of Voice. For if your Mind be but attentive to the Sense of your Subject, you will naturally manage and modulate your Voice according to the Nature and Importance of it.

*Lastly*, To avoid all Kinds of unnatural and disagreeable Tones, the only Rule is to endeavour to speak with the same Ease and Freedom as you would do on the same Subject

in private Conversation. You hear no body converse in a Tone ; unless they have the Brogue of some other Country, or have got into a Habit (as some have) of altering the natural Key of their Voice when they are talking of some serious Subject in Religion. But I can see no Reason in the World, that when in common Conversation we speak in a natural Voice with proper Accent and Emphasis, yet as soon as we begin to read, or talk of Religion, or speak in Publick, we should immediately assume a stiff, aukward, unnatural Tone. If we are indeed deeply affected with the Subject we read or talk of, the Voice will naturally vary according to the Passion excited ; but if we vary it unnaturally, only to seem affected, or with a Design to affect others, it then becomes a Tone and is offensive.

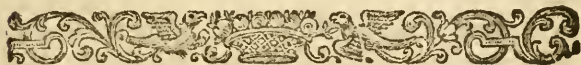
In reading then attend to your Subject, and deliver it just in such a Manner as you would do if you were talking of it. This is the great, general and most important Rule of all ; which, if carefully observed, will correct not only this but almost all the other Faults of a bad Pronunciation ; and give you an easy, decent, graceful Delivery, agreeable to all the Rules of a right Elocution. For however apt we are to transgress them in reading, we follow them naturally and easily enough in Conversation. And Children will tell a Story with all the natural Graces and

Beauties



Beauties of Pronunciation, however awkwardly they may read the same out of a Book (n).

And therefore to attain a just and proper Pronunciation in reading, it will be advisable to begin with those Books that are writ in a familiar Stile, that comes nearest to that of common Conversation; such as the *Pilgrim's Progress*, the *Family Instructor*, or some innocent *Novel*.



## SECTION II.

*What a good Pronunciation is, and how to attain it.*

I. **W**HAT a good Pronunciation is.

A good Pronunciation in reading, is the Art of managing and governing the Voice so as to express the full Sense and Spirit of your Author in that just, decent, and graceful Manner, which will not only instruct but affect the Hearers; and will not

C 2

only

(n) Let the Tone and Sound of your Voice in reading be the same as it is in speaking; and do not affect to change that natural and easy Sound wherewith you speak, for a strange, new, awkward Tone, as some do when they begin to read; which would almost persuade our Ears, that the Speaker and the Reader were two different Persons, if our Eyes did not tell us the contrary.

WATTS'S Art of Reading.

only raise in them the same Ideas he intended to convey, but the same Passions he really felt. This is the great End of reading to others, and this End can only be attained by a proper and just Pronunciation.

And hence we may learn wherein a good Pronunciation *in speaking* consists; which is nothing but a natural, easy, and graceful Variation of the Voice, suitable to the Nature and Importance of the Sentiments we deliver.

A good Pronunciation in both these Respects is more easily attained by some than others; as some can more readily enter into the Sense and Sentiments of an Author, and more easily deliver their own, than others can; and at the same Time have a more happy Facility of expressing all the proper Variations and Modulations of the Voice than others have. Thus Persons of a quick Apprehension, and a brisk Flow of animal Spirits (setting aside all Impediments of the Organs) have generally a more lively, just, and natural Elocution than Persons of a slow Perception and a flegmatick Cast. However, it may in a good Degree be attained by every one that will carefully attend to and practise those Rules that are proper to acquire it. Which leads me therefore.

II. To enquire how a good Pronunciation is to be attained.

And

And to this End the Observation of the following Rules is necessary.

1. Have a particular Regard to your *Pauses*, *Emphasis*, and *Cadence*.

1. To your *Pauses*.

And with respect to this, you will in a good measure in reading be directed by the Points: but not perfectly; for there are but few Books that are exactly pointed.

The common Stops or Points are these: A *Comma* ( , ), *Semi-colon* ( ; ), *Colon* ( : ), *Period* ( . ), *Interrogation* ( ? ), and *Admiration* ( ! ).

But beside these, there are four more Notes or Distinctions of Pause, *viz.* a *Parenthesis* ( ( ) ); which requires the Pause of a *Comma* at least, and sometimes a *Semi-colon* after it. 2. a *Double-Period*, or *Blank Line*, ( — ); which denotes the Pause of two Periods, or half a Paragraph. 3. A *Paragraph* or *Break*; when the Line is broke or left imperfect, and the next begins under the second or third Letter of the preceding Line; and denotes the Pause of two double Periods. 4. A *double Paragraph*, that is, when the next Line not only begins shorter than the preceding, but leaves the Space of a whole Line vacant between them; which shews that the Voice is to rest during the Time of two Paragraphs.

These

These Points serve two Purposes. 1. To distinguish the Sense of the Author. 2. To direct the Pronunciation of the Reader.

You are not to fetch your Breath (if it can be avoided) till you come to the Period or Full Stop; but a discernable Pause is to be made at every one, according to its proper Quantity or Duration.

A Comma stops the Voice while we may privately tell *one*, a Simi-colon *two*; a Colon *three*: and a Period *four*.

Where the Periods are very long, you may take Breath at a Colon or Simi-Colon; and sometimes at a Comma, but never where there is no Stop at all. And that you may not be under a Necessity to take fresh Breath before you come to a proper Pause, it will be proper to look forward to the Close of the Sentence, and measure the Length of it with your Eye before you begin it; that if it be long, you may take in a sufficient Supply of Breath to carry you to the End of it.

To break a Habit of taking Breath too often in reading, accustom yourself to read long Periods such (for Instance) as the thirteen first Lines in *Milton's Paradise Lost*.

And after some weighty and important Sentiment, it will be proper to make a longer Pause than ordinary; and especially towards the Close or Application of a Discourse or Sermon (where the Subject usually grows more serious and affecting) these long Pauses  
are

are very proper ; as they at once compose and affect the Mind, and give it Time to think. It will also be very helpful to the Speaker's Voice ; and give his Pronunciation the Advantage of Variety, which is always pleasing to the Hearers (*m*). And therefore in printing the most affecting Parts of a Discourse, there should be (as we sometimes see there is) a frequent Use of the long Pauses, *viz.* the Periods, blank Lines, and Paragraphs.

But after all, there is so much License admitted, and so much Irregularity introduced, into the modern Method of Punctuation, that it is become a very imperfect Rule to direct a just Pronunciation. The Pauses therefore, as well as the Variations of the Voice, must be chiefly regulated by a careful Attention to the Sense and Importance of the Subject.

2. The next Thing to be regarded in reading is the *Emphasis* ; and to see that it be always laid on the emphatical Word.

When we distinguish any particular Syllable in a Word with a strong Voice, it is called *Accent* ; when we thus distinguish any particular Word in a Sentence, it is called *Emphasis* ; and the Word so distinguished, the *emphatical Word*. And the emphatical Words

(*m*) Intervalla Vocem confirmant : eâdem Sententias concinniores Divisione reddunt, et Auditori Spatium cogitandi relinquunt. Conservat Vocem continui Clamor Remissio, et Auditorem quidem Varietas maximè delectat.

*Incert. Auth. ad C. Heren. lib. iii.*



Words (for there is often more than one) in a Sentence are those which carry a Weight or Importance in themselves, or those on which the Sense of the rest depends ; and these must always be distinguished by a fuller and stronger Sound of Voice, wherever they are found, whether in the Beginning, Middle, or End of a Sentence. Take for Instance those Words of the Satyrift.

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*Rém, facias Rém,  
Récte, si possis, si non, quocúnque Modo Rém.*

HOR.

*Get Pláce and Weálth, if possible, with Gráce,  
If not, by ány Means get Weálth and Pláce.*

POPE.

In these Lines the emphatical Words are accented ; and which they are, the Sense will always discover.

Here it may not be amiss briefly to observe two or three Things.

1. That some Sentences are so full and comprehensive, that almost every Word is emphatical : For Instance, that pathetick Expostulation in the Prophecy of *Ezekiel*.

*Why will ye die !*

In this short Sentence, every Word is emphatical, and on which ever Word you lay the Emphasis, whether the first, second, third, or fourth, it strikes out a different Sense, and  
opens

opens a new Subject of moving Expostulation (*n*).

2. Some Sentences are equivocal, as well as some Words; that is, contain in them more Senses than one; and which is the Sense intended, can only be known by observing on what Word the Emphasis is laid. For Instance,—*Shall you ride to Town to day?* This Question is capable of being taken in four different Senses, according to the different Words on which you lay the Emphasis. If it be laid on the Word [you], the Answer may be, *No, but I intend to send my Servant in my stead.* If the Emphasis be laid on the Word [ride], the proper Answer might be, *No, I intend to walk it.* If you place the Emphasis on the Word [Town], it is a different Question; and the Answer may be, *No, for I design to ride into the Country.* And if the Emphasis be laid upon the Words [*to-day*], the Sense is still something different from all these; and the proper Answer may be, *No, but I shall to-morrow.* Of such Importance oftentimes is a right Emphasis, in order to determine the proper Sense of what we read or speak. But I would observe

3. The Voice must express, as near as may be, the very Sense or Idea designed to be conveyed by the emphatical Word; by a  
D strong,

(*n*) See this particularly illustrated in *Reynolds's compassionate Address*.

strong, rough, and violent, or a soft, smooth, and tender Sound.

Thus the different Passions of the Mind are to be expressed by a different Sound or Tone of Voice. *Love*, by a soft, smooth, languishing Voice; *Anger*, by a strong, vehement, and elevated Voice; *Joy*, by a quick, sweet, and clear Voice; *Sorrow*, by a low, flexible, interrupted Voice; *Fear*, by a dejected, tremulous, hesitating Voice; *Courage*, hath a full, bold, and loud Voice; and *Perplexity*, a grave, steady, and earnest one. Briefly, in *Exordiums* the Voice should be low; in *Narrations*, distinct; in *Reasoning*, slow; in *Perswasions*, strong: it should thunder in *Anger*, soften in *Sorrow*, tremble in *Fear*, and melt in *Love* (o).

4. The Variation of the Emphasis must not only distinguish the various Passions described, but the several Forms and Figures of Speech in which they are expressed. *e. g.*

In a *Prosopopæia*, we must change the Voice as the Person introduced would.

In an *Antithesis*, one contrary must be pronounced louder than the other.

In a *Climax*, the Voice should always rise with it.

In *Dialogues*, it should alter with the Parts.

In

(o) *Apta Pronunciatio certè ea est quæ iis de quibus dicimus accommodatur. Quint. lib.i. cap.3.*

In *Repetitions*, it should be loudest in the second Place.

Words of Quality and Distinction, or of Praise or Dispraise, must be pronounced with a strong Emphasis (*p*).

Hence then it follows

*Lastly*, That no Emphasis at all is better than a wrong or a misplaced one. For *that* only perplexes, *this* always misleads the Mind of the Hearer.

3. The next Thing to be observ'd is *Cadence*.

This is directly opposite to *Emphasis*. *Emphasis* is raising the Voice, *Cadence* is falling it; and when rightly managed is very musical.

But beside a Cadence of Voice, there is such a Thing as Cadence of Stile. And that is, when the Sense being almost expressed and perfectly discerned by the Reader, the remaining Words (which are only necessary to complete the Period) gently fall of themselves without any emphatical Word among them. And if your Author's language be pure and elegant, his Cadence of Stile will naturally direct your Cadence of Voice.

Cadence generally takes Place at the End of a Sentence; unless it closes with an emphatical Word.

Every *Parenthesis* is to be pronounced in Cadence; that is, with a low Voice, and

D 2

quicker

(*p*) See *Rules for Speaking and Action*, in a Letter to a Friend, p. 24.

quicker than ordinary ; that it may not take off the Attention too much from the Sense of the Period it interrupts. But all *Apostrophes* and *Prosopopæias* are to be pronounced in *Emphasis*.

So much for *Pauses*, *Emphasis*, and *Cadence* : A careful Regard to all which is the first Rule for attaining a right Pronunciation.

II. If you would acquire a just Pronunciation in Reading you must not only take in the full Sense, but enter into the Spirit of your Author : For you can never convey the Force and Fulness of his Ideas to another till you feel them yourself. No Man can read an Author he does not perfectly understand and taste.

“ The great Rule which the Masters of  
 “ Rhetorick so much press, can never enough  
 “ be remembered ; *that to make a Man speak*  
 “ *well and pronounce with a right Emphasis,*  
 “ *he ought thoroughly to understand all that*  
 “ *he says, be fully perswaded of it, and bring*  
 “ *himself to have those Affections which he*  
 “ *desires to infuse into others.* He that is in-  
 “ wardly perswaded of the Truth of what he  
 “ says, and that hath a Concern about it in  
 “ his Mind, will pronounce with a natural  
 “ Vehemence that is far more lovely than all  
 “ the Strains that Art can lead him to. An  
 “ Orator must endeavour to feel what he  
 “ says,



“ says, and then he will speak so as to make  
 “ others feel it (q).”

This is a very general and important Rule, and (as the Bishop says) can never enough be remembered; and hence it is that so few are able to read *Milton* or *Young*.

The same Rules are to be observed in reading Poetry and Prose: Neither the Rhyme nor the Numbers should take off your Attention from the Sense and Spirit of your Author. It is this only that must direct your Pronunciation in Poetry as well as Prose. When you read Verse, you must not at all favour the Measure or Rhime; *that* often obscures the Sense and spoils the Pronunciation: For the great End of Pronunciation is to elucidate and heighten the Sense; that is, to represent it not only in a clear but a strong Light. Whatever then obstructs this is carefully to be avoided, both in Verse and Prose. Nay, this ought to be more carefully observed in reading Verse than Prose; because the Author, by a constant Attention to his Measures and Rhime, and the Exaltation of his Language, is often very apt to obscure his Sense; which therefore requires the more Care in the Reader to discover and distinguish it by the Pronunciation. And if when you read Verse with proper Pause, Emphasis and Cadence, and a Pronunciation varied and governed by the Sense, it be not harmonious and

and beautiful, the Fault is not in the Reader but the Author. And if the Verse be good, to read it thus will improve its Harmony; because it will take off that Uniformity of Sound and Accent which tires the Ear, and makes the Numbers heavy and disagreeable.

III. Another important Rule to be observed in Elocution is, *Study Nature*. By this I mean

1. Your own natural Dispositions and Affections. And those Subjects that are most suitable to them, you will easily pronounce with a beautiful Propriety: And to heighten the Pronunciation, the natural Warmth of the Mind should be permitted to have its Course under a proper Rein and Regulation.

2. Study the natural Dispositions and Affections of others. For some are much more easily impressed and moved one Way, and some another. And an Orator should be acquainted with all the Avenues to the Heart.

3. Study the most easy and natural Way of expressing yourself, both as to the Tone of Voice and the Mode of Speech. And this is best learnt by Observations on common Conversation; where all is free, natural and easy; where we are only intent on making ourselves understood, and conveying our Ideas in a strong, plain, and lively Manner, by the most natural Language, Pronunciation and Action. And the nearer

our

our Pronunciation in Publick comes to the Freedom and Ease of that we use in common Discourse (provided we keep up the Dignity of the Subject, and preserve a Propriety of Expression) the more just and natural and agreeable it will generally be.

Above all Things then *study Nature*; avoid Affectation; never use Art, if you have not the Art to conceal it: For whatever does not appear natural, can never be agreeable, much less perswasive (*r*).

IV. Endeavour to keep your Mind collected and composed.

Guard against that Flutter and Timidity of Spirit, which is the common Infelicity of young, and especially bashful Persons, when they first begin to speak or read in Publick. This is a great Hindrance both to their Pronunciation and Invention; and at once gives both themselves and their Hearers an unnecessary Pain. It will by constant Opposition wear off. And the best Way to give the Mind a proper Degree of Assurance and Self-Command at such a Time, is

1. To be entire Master of your Subject, and a Consciousness that you deliver to your Audience nothing but what is well worth their hearing, will give you a good Degree of Courage.

2. Endeavour

(*r*) *Naturam intueamur, hanc sequamur. Similis est Arti plerumque Natura. Quint. lib. viii. cap. 3.*

2. Endeavour to be wholly engaged in your Subject; and when the Mind is intent upon and warmed with it, it will forget that awful Deference it before paid to the Audience, which was so apt to disconcert it.

3. If the Sight of your Hearers, or any of them discompose you, keep your Eyes from them.

V. Be sure to keep up a Life, Spirit, and Energy in the Expression; and let the Voice naturally vary according to the Variation of the Style and Subject.

Whatever be the Subject, it will never be pleasing, if the Style be low and flat; nor will the Beauty of the Style be discovered, if the Pronunciation be so.

*Cicero* observes there must be a *Glow* in our Style if we would warm our Hearers (*s*). And who does not observe how ridiculous it is to pronounce the *ardens Verbum* in a cold lifeless Tone? And the Transition of the Voice (as before observed) must always correspond with that of the Subject, and the Passions it was intended to excite.

VI. In order to attain a just and graceful Pronunciation, you should accustom yourselves frequently to hear those who excel in it, whether at the Bar or in the Pulpit; where you will see all the fore-mentioned Rules exemplified,

(*s*) Nec unquam is qui audiret incenderetur, nisi *ardens* ad eum perveniret Oratio. *Cic. de Orat.*



plified, and be able to account for all those Graces and Beauties of Pronunciation which always pleased you, but you did not know why.

And indeed, the Art of Pronunciation, like all others, is better learnt by Imitation than Rule : But to be first acquainted with the Rules of it, will make the Imitation more easy. And beyond all that hath been said, or can be described, you will observe a certain Agreeableness of Manner in some Preachers that is natural to them, not to be reduced to any Rule, and to be learnt by Imitation only ; nor by that, unless it be in some Degree natural to you.

*Lastly*, You should frequently exercise yourself to read aloud according to the foregoing Rules.

It is Practice only that must give you the Faculty of an elegant Pronunciation. This, like other Habits, is only to be attained by often repeated Acts.

Orators indeed, as well as Poets, must be born so, or they will never excel in their respective Arts : But that Part of Oratory which consists in a decent and graceful Pronunciation (provided there be no Defect in the Organs of Speech) may be attained by Rule, Imitation, and Practice ; and, when attained, will give a Beauty to your Speech, a Force to your Thoughts, and a Pleasure to the Hearers, not to be expressed ; and which



all will admire, but none can imitate, unless they are first prepared for it by Art and Nature (*t*).

In fine, the great Advantage of a just Pronunciation is that it will please all, whether they have no Taste, a bad Taste, or a good Taste.

Here I intended to have put an End to this Essay: But as under the Word [Pronunciation] the Antients comprehended *Action* as well as *Elocution*; and as a few general Rules concerning that may be of Use to such as speak in Publick, I thought it might not be improper here briefly to subjoin them.

The Action then should be as easy and as natural as the Elocution; and, like that, must be varied and directed by the Passions.

An affected Violence of Motion is as disgusting as an affected Vehemence of Voice; and no Action, as bad as no Emphasis: Which two Faults commonly go together, as do the other two, just before mentioned.

Those Parts of the Body that are to be principally employed in Oratorical Action are the *Head*, the *Face*, the *Eyes*, the *Hands*, and the upper Part of the *whole Body*.

1. The *Head*. This should generally be in an erect Posture; turning sometimes on one Side, and sometimes on the other, that the

(*t*) ————— ut sibi quivis

Speret idem, sudet multum, frustra que laboret

Aufus idem.

Hor. de Art. Poet. l. 241.

the Voice may be heard by the whole Audience, and a Regard paid to the several Parts of it.

It should always be on the same Side with the Action of the Hands and Body, except when we express an Abhorrence, or a Refusal of any thing, which is done by rejecting it with the Right-hand, and turning away the Head to the Left ; as in that Sentence — *Dii talem terris avertete pestem*—— where such an Action is very proper in pronouncing the Word *avertete*.

2. The *Countenance*. In this is the Seat of the Soul and the very Life of Action. Every Passion, whilst uttered with the Tongue, should be painted in the Face. There is often more Eloquence in a Look than any Words can express. By this we are awed, charmed, incensed, softened, grieved, rejoiced, raised, or dejected, according as we catch the Fire of the Speaker's Passion from his Face. In short, there is no End in recounting the Force and Effects of this dumb Oratory ; which Nature only teaches, and which Persons of low Passions lose all the Advantages of. Look well upon a good Piece of Painting where the Passions are strongly expressed, and you will conceive the Power of it (*u*).

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3. The

(*u*) Hic (Vultus) est sæpe pro omnibus Verbis.

*Quint. lib. xi. cap. 3.*

3. *The Eyes.* These should be carried from one Part of the Audience to another, with a modest and decent Respect; which will tend to recall and fix their Attention, and animate your own Spirit by observing their Attention fixed. But if their Affections be strongly moved, and the observing it be a Means of raising your own too high, it will be necessary then to keep the Eye from off them. For tho' an Orator should always be animated, he should never be overcome by his Passions.

In all Appeals to Heaven, and sometimes at the solemn Mention of the Name of the great God, the Eyes and the Head should be turned upwards.

In Adoration, the Hands and Eyes should be lifted up, and the Head and Body bowing down.

In solemn Vows, Exclamations and Appeals to Heaven, the Hands, Head, and Eyes should all be lifted up; but in Humiliation and Confession bowed down.

The Language of the Eye is inexpressible. It is the Window of the Soul; from which sometimes the whole Heart looks out at once, and speaks more feelingly than all the warmest Strains of Oratory; and comes effectually in Aid of it, when the Passion is too strong to be uttered.

4. The *Hands*.

The Left-hand should never be used alone (*x*) ; unless it be to attend the Motion of the Head and Eyes in an Address to the Audience on the left Side.

The Right-hand may be often used alone.

When you speak of the Body, you may point to it with the middle Finger of your Right-hand.

When you speak of your Soul or Conscience you may lay your Right-hand gently on your Breast.

It should be often displayed with an easy Motion to favour an Emphasis; but seldom or never be quite extended.

All its Motions should be from the Left to the Right.

Both the Hands displayed, and the Arms extended is a violent Action, and never just or decent unless the Audience be noisy, and Part of them at a Distance from the Speaker, and he is labouring to be heard; and then they should never be extended higher than the head, unless pointing at something above the Audience (*y*).

The

(*x*) *Manus Sinistra nunquam sola gestum recte facit: Dextræ se frequenter accommodat. Quint. lib. xi. cap. 3.*

(*y*) See *Raphael's* Cartoon, representing *St. Paul* preaching at *Athens*.

The Motion of the Hand should always correspond with those of the Head and Eyes; as *they* should with the Passions expressed.

In deliberate Proof or Argumentation, no Action is more proper or natural than gently to lay the first Finger of the Right-hand on the Palm of the Left.

Of what great Use the proper Motion of the Hand is in assisting Pronunciation, and how many Passions may be strongly indicated thereby, when attended with that of the Head and Eyes, is not easy to be described, but is soon observed in common Conversation.

*Lastly*, The Posture of the *Body*.

This should be usually erect; not continually changing, nor always motionless: Declining in Acts of Humiliation; in Acts of Praise and Thanksgiving, raised.

It should always accompany the Motion of the Hands, Head, and Eyes, when they are directed to any particular Part of the Audience; but never so far as to let the Back be turned to any Part of it.

But let it suffice just to hint at these Things. They who desire to see them more largely treated of, may consult *Quintilian de Institutione Oratoria*, lib. xi. cap. 3.

But after all, with regard to Action, the great Rule is (the same as in Pronunciation) to *follow Nature, and avoid Affectation*.  
The



The Action of the Body, and the several Parts of it, must correspond with the Pronunciation, as that does with the Stile, and the Stile with the Subject. A perfect Harmony of all which compleats the Orator (z).

(z) Those who desire to be more particularly acquainted with this Subject, and the several other Branches of Oratory, I would advise not to trust altogether to the Rules of modern Writers, but to repair to the Fountain Head; and converse with the great Masters and Teachers of this Art among the Antients; particularly *Dionysius of Halicarnassus*, *Cicero*, *Quintilian*, and *Longinus*.

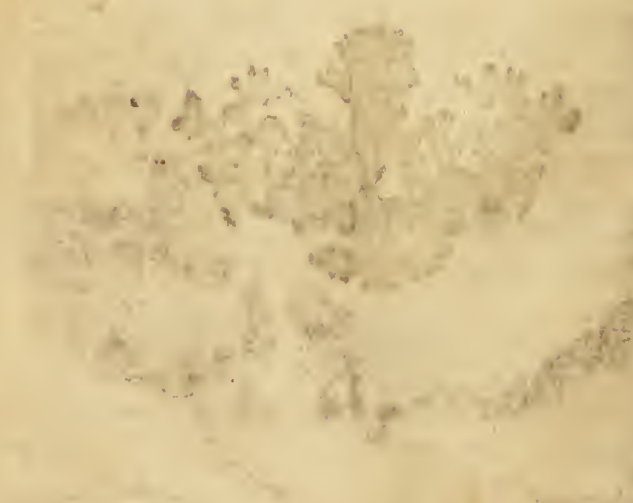
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THE END



AN  
ESSAY  
ON THE  
POWER  
OF  
NUMBERS,  
AND THE  
PRINCIPLES  
OF  
HARMONY  
IN  
Poetical Compositions.

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L O N D O N:

Printed by JAMES WAUGH, for M. COOPER, at the  
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C H A P. I.

*The Introduction.*



T is a Question which, I think, hath never yet been decided with sufficient Accuracy, ‘What is the Cause and ‘Source of that Pleasure which, in ‘reading either Poetry or Prose, we ‘perceive, not only from the Sound and Sense of ‘the Words, but the Order in which they are disposed?’ Or, ‘Why a Sentence, conveying just ‘the same Thought, and containing the very same ‘Words, should afford the Ear a greater Pleasure ‘when expressed one Way than another? though ‘the Difference perhaps may arise only from the



‘ Transposition of a single Word.’ An Observation however commonly made, the Reason of it, I apprehend, is little understood.

The superior Harmony and Sweetness of Verse to Prose, arising from a skilfull Order and Disposition of the Words, is universally observed. But there is the same Difference of Harmony, arising from the same Cause, even in Prose itself; some Periods being smooth and flowing, whilst others are harsh and disagreeable.

Now the Harmony of Prose arises from the same Principle with that which constitutes the Harmony of Verse, *viz.* Numbers; or such a Disposition of the Words, as throws them into just metrical Feet, but very different from those which constitute any Species of Verse. But though they cannot be reduced to exact Rule, as poetical Measures may, and we are not so scrupulously attentive to them in writing Prose as we are in writing Verse, yet they are not to be wholly disregarded; and till we have learned the Art of harmonizing Prose, a good Ear will be the best Guide and Judge.

What I intend then is a particular Examination of the numerical Structure both in Verse and Prose; the Source from whence their respective Harmony springs. The latter of these I propose to consider in a future Essay; the former in this; which is an Enquiry into the Principles of Harmony in *Poetical Compositions*; as necessary to clear the Ground and prepare the Way for the other, which will be of more extensive Use.

## C H A P. II.

*The Division of the Subject.*

**I**N Order therefore to trace out the Principles of Harmony in Poetical Numbers, it is necessary that we attend to the several Things that enter into the Construction of English Verse; which are these following.

I. TIMES.

II. SYLLABLES.

III. FEET.

IV. MEASURES.

And each of these in Quantity consists of a Combination of those Movements, which, separately taken, are of a shorter Duration. Thus for Instance, a double Time makes the Quantity of a long Syllable; a Combination of Syllables makes a Foot; a Combination of Feet, a Measure; and the Measures make the Verse. Therefore as the Verse is made up of Measures, Measures of Feet, Feet of Syllables, and Syllables of Times; so a Verse is ultimately made up of a certain determinate Number of Times, according to the particular Metre or Species of the Verse. Thus a pure *Iambic* Verse of six Syllables contains in it nine *Times*; *e. g.*

˘     ˘     –     ˘     –  
*I lift my Heart to Thee.*

One of eight Syllables, twelve *Times*; *e. g.*

˘     –     ˘     –     ˘     –     ˘     –  
*Adore the power that spread the Skies.*

And

And one of ten Syllables, fifteen *Times*; e. g.

*Remember Man that Virtue makes thy Bliss.*

I shall speak of each of these Parts of a Verse distinctly.

## C H A P. III.

### *Of Times and Quantities.*

**T**HE shortest Poetical Movement is a *Time*.  
This is either *single* or *double*.

The Measure of a *single Time* is the Space in which we commonly pronounce any of the Liquids or Consonants, preceded by a Vowel, e. g. *an, of, it, in*; and is generally distinguished by this Mark [˘], and sometimes by this Musical Note [♩].

But here we must except the [z], which naturally produces the Sound too much to be comprized in a *single Time*; e. g. *uz*; and also the soft [s], which hath the same Sound with the [z]; particularly when it comes between two Vowels, e. g. *these, chuse*; and when it denotes the Plural Number of Nouns, as *Sins, Ways, Strangers*; and the third Person singular in Verbs, as *he loves, grows, admires (a)*.

However by Use and Custom, and the Order of the Accent (which is the most general Rule in this Case) the s even in its soft or liquid Sound (that is, when

(a) See *Say's Essay on the Harmony, &c. of Numbers.* p. 103.

when pronounced like the *z*) often passes in Verse for a short Time, though it be naturally a long one, *e. g.* in the particles *as, is, &c.*

A *double Time* consists of two short ones; and is generally marked thus [-], or distinguished by a *Semibreve*, thus [  $\diamond$  ]. And the Measure of it is the Space of Time in which we ordinarily pronounce any Vowel immediately followed by two or more Consonants, as *ask, end, arms.*

But here likewise it must be observed that Custom and Accent often make these kind of Syllables short which are naturally long, or contract a double Time into a single one. *e. g.*

*Tb' Infernal Serpent; He it was whose Guile.*

Here the Syllables *In, nal, pent, whose*, which are naturally long, are all short by Accent; and the Article *He*, which is naturally short, is here by the same Authority long.

Indeed strictly speaking there is a difference in the single Times, some being shorter and some longer; as there is also in the double Times, some of them being in reality and in length of Pronunciation more than two of the single or short ones (*b*). But this Difference is not considerable enough to make any great Alteration in the Harmony of Numbers.

Nay from this Diversity in the Quantities of the long and short Times, there arises this double Advantage, *viz.* that two of these very short Times may be substituted for one; and one very long may be

(*b*) The same Thing is observable in the Latin Quantities, as well as the English; and is remarked by *Quintilian*. *Et longis longiores, et brevibus sunt breviores Syllabæ.* *Quint. lib. ix. cap. 4.*

be put for three short ones; and that without any Detriment to the Measure. A few Instances of which I shall hereafter produce.

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## C H A P. IV.

### *Of Syllables.*

**T**HE next Thing to be considered in Verse is the *Syllables*.

Every Syllable consists of a short or a long Time. And in Order to determine the particular Quantity of any Syllable, the following Rules may be observed.

(1.) Every Syllable terminated by a single Consonant, and on which there lies neither Accent nor Emphasis is generally short.

(2.) Though a Syllable be naturally short, yet if it be Accented in the ordinary Way of Pronunciation, or the Sense requires the Emphasis to be laid on it, it becomes a long Quantity: *e. g.*

*Ungrateful Man! How can you serve me so!*

here the Accent naturally falls upon the Word *can*, and makes it long. At other times it is short. *e. g.*

*How great his Power is none can tell.*

(3.) A Syllable ending with two or more Consonants is naturally long; as *self, strength, Health.*  
But



But this is often over-ruled by the Accent, as may be seen above.

(4.) All Dipthongs are naturally long. But in English Numbers they are often short; especially if they come immediately before or after the accented or emphatical Word. *e. g.*

*Pleas'd thou shalt hear and learn the secret Power  
Of Harmony.*

In the first Line though the second Syllable *thou* be a Dipthong, yet coming immediately after the emphatical Word *pleas'd*, the Sound is short. Therefore

(*Lastly*) That which principally fixes and determines the Quantities in English Numbers is the Accent and Emphasis, and the common Manner of Pronunciation by these, as used by the best Masters of the English Language.

## C H A P. V.

*The Rule for determining the Quantities  
of English Numbers.*

**B**Y Quantity I mean that Space of Time, whether long or short, in which any Syllable is pronounced; which in English Numbers is determined almost altogether by the Accent.

If it be said, that among the Antients the Accent and Quantity were two different Things; that the Accent denoted the Sound of the Voice, and

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the

the Quantity the Length of the Time. Be it so (though by the Way it will be found extremely difficult to read any Greek Author by this Rule) yet I would fain know by what principles we are obliged or even allowed to observe any such Rule in the Pronunciation of English; which is a Language of a very different Genius, and admits of a much greater Latitude in its Quantities than either the Latin or the Greek. And that it is impossible any such Distinction between the Accents and Quantities can be observed in reading English, whether Poetry or Prose, any one may presently be convinced by making the Experiment.

The Truth is, there is a very wide Difference between the Latin and English *Profody*. And it's in vain to think of introducing the Rules of the former into the latter; since the English Language is not so framed as to admit of it. This is very plain to those who compare the Profody of the two Languages; wherein they cannot avoid observing how essentially they contradict each other. For Instance, one Vowel before another in English is often long, in Latin almost always short. A Vowel before two Consonants in English is often short, in Latin always long. And Diphthongs which are always long in the Latin are often short in the English Tongue.

And yet to assert (as some have done) that we have therefore no certain determinate Quantities in our Language, is to sap the very Foundation of all English Verse; which is made up of Measures, as *they* are of Feet, which depend upon the determinate Quantities of the Syllables whether long or short. But if we have no such determinate Quantities, we can have no certain Feet, consequently no just Measures, and therefore no Verse.

The proper Accent and Emphasis then is the chief Rule that determines the English Quantities. And it is a Rule not only more general, but more certain and unexceptionable than those that are introduced into the antient *Profodia*. For common Use and Custom (*Quem penes Arbitrium est et Jus et Norma loquendi*) will never fail to determine the Accent, and the Sense of the Period when understood, will always point out the Emphasis; and where the Accent or Emphasis is thus directed to fall, that Syllable (be its natural Quantity what it will) is in that Place considered as long; and those Syllables that have neither Accent nor Emphasis are considered as short (c).

Here then we have a certain Rule or Standard whereby to measure and determine English Numbers, to which we find all our best English Poets exactly conform. But if after all some will insist that Accent is not the Quantity in English Numbers, or if it be, it is no proper Rule in this Case; I would ask, where they can find another; and what they imagine then to be the Foundation of our Measures, or in what Manner they will account for the Harmony of English Verse?

B 2

I have

(c) *What hath caused our Measures to be so little attended to, I suppose, is the Uncertainty in the Quantity of the greatest Part of our Syllables.—However all our Syllables are not promiscuous. Trissino, a famous Italian Poet, and an early Writer on the Measures of their Verse, lays down this Rule; that as the antient Feet were determined by the Quantity of the Syllables only, in his Language they are determined by the Accent. This is equally true in our Tongue; and for this Reason, that whereas the antient Accent is represented to be only a Variation in the Tone of the Voice, and had no relation to the Quantity of the Syllable, ours is constantly attended with an Emphasis, which implies greater Length in the Syllable.*

I have dwelt the longer upon this, because it is in the Case before us a fundamental Point; and a Principle on which depends all the Harmony of modern Numbers, not only in English but French, and I believe every living Language in *Europe*. But which nevertheless, some Men of considerable Name, through a fond Attachment to the Antients have denied; who would fain adapt the antient Profody to the modern Poetry: without sufficiently considering the different Genius of Languages, and consequently the different Laws and Rules to which they are respectively Subject. And to think that the Construction of English Verse depends on the same Rules as were adapted to the Latin, is much about as sensible as to imagine that because my own Coat fits me very well, therefore it will fit every other Person of whatever Shape or Size he be.

That learned Critic *Isaac Vossius* was of this Sentiment: whose Authority perhaps hath countenanced others in the same. For contrary to the known Rule, that Modesty is one of the best Marks of a true Critic, he hath (in his Book *de Poematum cantu et viribus Rhythmi*) boldly affirmed *that we have no Rhythm at all in our Poetry. That we mind nothing but to have such a Number of Syllables in a Verse, of whatever Nature and in whatever Order. — That there is nothing but Confusion of Quantities in the modern Odes. — That the Moderns have no Regard to the natural Quantity of Syllables; and have introduced an unnatural and barbarous Variety of long and short Notes, without any regard to the Subject and Sense of the Verse, or the natural Pronunciation.* This is a heavy Charge indeed; but Part of it hath been already confuted, and the Rest will be hereafter considered,



sidered. In the mean Time I shall leave him to the just Animadversions of Mr. *Malcolm* (d).

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## C H A P. VI.

### *Of the several Kinds of Feet.*

THE next Thing to be considered in the Construction of Verse is the FEET.

These are indifferently called *Rhythms*, *Numbers* or *Feet*. *Rhythms* from the greek word ῥυθμός (e), because of their equable Fluency. *Numbers*, because they are made up of a certain Number of Times. And *Feet*, because upon these the Verse runs (f).

Hence is derived our English Word *Rime*, an Expression of a very different Idea, denoting the similar Sounds at the End of the metrical Lines;  
one

(d) See *Malcolm's* Treatise of Musick, p. 61. et seq.

(e) Α ῥίθμος vel ῥέω fluere.

(f) The Antients seem to have used the Word *Rhythmus* in a very lax and indefinite Sense. (1.) Sometimes they fixed to it the very same Idea as I do here; viz. that of a Foot, of whatever Kind or Species it be, thus *Dionysius* expressly, τὸ δ' αὐτὸ καλῶ πόδα καὶ ῥυθμόν. *De Structura Orat.* Sect. xvii. Init. and *Aristides*, ῥυθμός τοίνυν ἐστὶ σύνημα ἐκ κρένων κατὰ τινα τάξιν συγνευμένων. *Arist. de Musica.* l. 1. p. 31. Rhythm is a System of Times put together in a certain Order. But (2.) At other Times they denote by this Word not the same Order but the same Quantity of Times. For Instance, the *Dactyl* and the *Anapaest* (--- --) are the same Rhythm, because they each consist of four Times. So *Quintilian*, *Rhythmī, id est, Numeri SPATIO Temporum constant.* *De Inst. Orat.* l. ix. c. 4. p. 479. (3.) Sometimes by the Word *Rhythmus*, they meant the Measure, or a Number of Movements agreeably united, of which the Ear is to be the Judge. So *Cicero*, *Quicquid est enim quod sub Aurium Mensuram aliquam cadit, etiamsi abest a Versu, Numerus vocatur, qui Græcè ῥυθμός dicitur.* *Cicero de Orat.*



one of the lowest Ornaments and greatest Shackles in modern Poesy.

But the Word *Rhime* is sometimes used in the same Sense as *Rhythmus*, from whence it is derived, to signify *metrical Numbers*. In this Sense *Milton* evidently useth it in the Beginning of his *Paradise lost*; where he proposes to sing of

*Things unattempted yet in Prose or Rhime.*

i. e. in Prose or Verse (*g*).

Words may be considered either as Signs of Ideas to convey the Sense of an Author, or as simple Sounds to adorn his Stile. This Latter when applied to Verse is called the mechanic Part of Poetry. The Design of which is only to please the Ear with the harmonious Sound of Words, whilst the Sense of them affects the Heart.

Some Words are observed to be more easily pronounced than others, and consequently are more pleasing to the Ear. For the more difficult the Pronunciation of any Word is, the more disagreeable its Sound. Now in Consideration of this, Attempts were made to bring these Sounds into Order and reduce them to Rules. Hence arose the Laws of the

(*g*) The very Learned Dr. *Bentley* taking the Word *Rhime* here in the vulgar Sense, supposes a corruption in the Text; and is for having it *Prose or Song* instead of *Prose or Rhime*. For (says he) *its very odd that Milton should put RHIME here as equivalent to VERSE, who had just before* (i. e. in his Preface which was writ after) *declared against Rhime, as no true Ornament to good Verse*. But it is much more odd that this very Thing could not convince the Critic, that his Author did not take the Word *Rhime*, in the Modern but the antient Sense, to signify *Numbers* or *Verse*, especially as he sets it in opposition to *Prose*. An Author stands a bad Chance that falls into the Hands of a Critic who first mistakes and then mangles him. See *Bentley's* Edit. of *Milton* in loco.

the Rhythmus; and Rules were presently invented by which the Feet were limited to a certain Number of Syllables; and the Quantity of every Syllable was determined.

These Rules are nothing else in Fact than the Observations and Practice of the best Poets reduced to Method. Men began to make Verses as *Quintilian* observes before there were any Rules to direct them. The first Effays were made without consulting any other Rule than the Ear. And their Reflections and Observations on those Verses whose Numbers and Harmony were pleasing, and on such as had a disagreeable Cadence, were the first Origin of the Laws of Versification (*b*). Hence a certain Number of Syllables of such a Duration and Quantity, was called such a Rhythm or metrical Foot.

Now these *metrical Feet* are of three Kinds; which from the Number of Syllables they contain, are distinguished into *Disyllable*, *Trissyllable*, and *Tetrasyllable* Feet.

(1.) The most common and simple Feet are those which are composed of two Syllables, and as these two Syllables may be both long, or both short, or the first long and the second short, or the first short and the second long, so this different Position of the Quantities will produce *four* different Kinds of Feet. The Names and Times of which are as follow.

*Spondee*    - -     $\overline{\quad} \overline{\quad}$  compound.

*Pyrrhic*    ~ ~     $\underset{\sim}{\quad} \underset{\sim}{\quad}$  in a.

*Trochee*

(*b*) See *Abbe du Boss's* critical Reflections on Poetry and Painting.

*Trochee*    - ˘    Monster.

*Iambic*    ˘ -    remark.

I have exemplified the *Pyrrhic*, which contains two short Times, by two short Monosyllables, because every Word of two Syllables hath in the Pronunciation an Accent upon one of them, and in English Metre every accented Syllable is long; and therefore no English Word of two Syllables can properly exemplify a *Pyrrhic* Foot, which consists of two short ones.

(2.) The next Kind of Feet are those of three Syllables. Of these there are eight in Number, viz.

*Trybrachys*    ˘ ˘ ˘    be it a.

*Bacchic*    ˘ - -    becometh.

*Amphibrachys* ˘ - ˘    rejected.

*Anapæst*    ˘ ˘ -    disappoint.

*Molossus*    - - -    understand.

*Dactyl*    - ˘ ˘    slavery.

*Cretic*    - ˘ -    advocate.

*Palimbacchic* - - ˘    almighty.

(3.) There

(3.) There are other Feet of four Syllables; called by the Antients *Dipodies* or double Feet, because they are compounded of two dissyllable Feet. And as the dissyllable Feet are four; and any two of them joined together in a different Position make a different tetrasyllable Foot, the Number of these Feet then must of Consequence be sixteen. Because the Order or Position of the four dissyllable Feet, when any two of them are joined, may be varied just so many Times and no more. For which ever two of them you join together, or in what ever Order, that Conjunction will constitute one of these tetrasyllable Feet. As appears from the following Table.

Let the *Pyrrhic* stand first, and in that Place all the possible Variations it can make with the dissyllable Feet are these.

1. *Proseleusmatic*. Double Pyrrhic    ~ ~ ~ ~    let it be a.    ~ ~ ~ ~
2. *third Pæon*. Pyrrhic and Trochee    ~ ~ ~ ~    alabaster.    ~ ~ ~ ~
3. *fourth Pæon*. Pyrrhic and Iambic    ~ ~ ~ ~    mal a propos:    ~ ~ ~ ~
4. *Ionic a minore*. Pyrrhic and Spondee    ~ ~ ~ ~    malefactor.    ~ ~ ~ ~

The *Iambic* first.

5. *Diambic*. Double Iambic    ~ ~ ~ ~    abominate.    ~ ~ ~ ~
6. *second Pæon*. Iambic and Pyrrhic    ~ ~ ~ ~    immutable.    ~ ~ ~ ~
7. *Antipast*. Iambic and Trochee    ~ ~ ~ ~    renunciation.    ~ ~ ~ ~
8. *first Epitrite*. Iambic and Spondee    ~ ~ ~ ~    everlasting.    ~ ~ ~ ~

The *Spondee* first.

9. *Dispondee*. Double Spondee ---- understanding.      - - - -
10. *Ionic a majore*. Spondee & Pyrrhic ---- cælestial.      - - - -
11. *3d. Epitrite*. Spondee & Iambic ---- immaculate.      - - - -
12. *4th. Epitrite*. Spondee & Trochee ---- unconvinced.      - - - -

The *Trochee* first.

13. *Dichorec*. Double Trochee ---- accidental.      - - - -
14. *Choriambic*. Trochee & Iambic ---- nevertheless      - - - -
15. *first Pæon*. Trochee & Pyrrhic ---- miserable.      - - - -
16. *2d. Epitrite*. Trochee & Spondee ---- independant.      - - - -

Now beside these, the Antients mention other Numbers, compounded of six or eight Syllables; which they call *Profodiacs* (*i*); of which *Plutarch* tells us *Archilochus* was supposed to be the Author (*k*). An useless Invention; and contrary to *St. Austin's* Rule, who saies a Foot ought not to exceed four Syllables (*l*).

When any Dipody or tetrasyllable Rhythm is compounded of two dissimilar Feet, that they called a *Syzygy* (*m*). Thus a *Choriambic* ( - - - - ), *Antipast* ( - - - - ), *Ionic a majore* ( - - - - ), *Ionic a minore* ( - - - - ) were called *Syzygies*; because they joined together

(i) See *Manzaring's* Stichology, ch. 2.

(k) *Plutarch* of Musick. See his *Morals*, Vol. i. p. 117.

(l) *Div. Aurel. Augustin.* de Musicâ. l. iii. c. 5, 6.

(m) Vid. *Aristid.* de Music. l. i. p. 36.



together two Feet of contrary and opposite Movements.

As a Foot of four Syllables is only two disyllable Feet joined together, so a Foot of three Syllables is composed of one disyllable Foot and half another of equal Times. But as there are but two disyllable Feet that are composed of equal Times, *viz.* the *Pyrrhic* and *Spondee*, therefore every Foot of three Syllables consists of a disyllable Foot and half a *Pyrrhic* or *Spondee* added to it. *e. g.*

<i>Trybrachys</i>	---	is a Pyrrhic -- and half Pyrrhic --.
<i>Dactyl</i>	---	Trochee -- and half Pyrrhic --.
<i>Amphibrachys</i>	---	Iambic -- and half Pyrrhic --.
<i>Palimbacchic</i>	---	Spondee -- and half Pyrrhic --.
<i>Molossus</i>	---	Spondee -- and half Spondee --.
<i>Anapæst</i>	---	Pyrrhic -- and half Spondee --.
<i>Bacchic</i>	---	Iambic -- and half Spondee --.
<i>Cretic</i>	---	Trochee -- and half Spondee --.

So that properly speaking, the disyllable Rhythms are the only simple Feet, of which all the Rest are compounded. For though *Dionysius* reckons the eight trisyllable Feet amongst the simple Rhythms(*n*), yet it is plain from hence that they are compounded; and that in propriety of Speech only the four disyllable Feet are simple Numbers.

Hence however we may see the Justness of another Observation that he makes, *viz.* that every Word (if it be not a Monosyllable) is pronounced

C 2

in

(*n*) Α'πλῆς ῥυθμὸς ἢ πᾶς ἑξ' ἐλάττων ἐπὶ δυσὶν συλλαβαῖν, ἔτε μέζων τριᾶν. *Dion. Hal. de Struct. Orat. Sect. xvii. ad fin.*

in Number, or contains in it some Foot or other, simple or compound (*o*).

To which we may add that every Sentence, or any Number of Words taken together, contains some Kind of Measure, or is made up of some Sort of Feet. And the Reason that the Ear perceives a disagreeable Harshness in some Words, and a Sweetness and Fluency in others, is generally owing to nothing else than the different Nature or Position of the Feet, of which those Words are composed. But of this I intend to Speak more particularly when I come to consider the Power of Prosaic Numbers.

## C H A P. VII.

### *Observations on the several Sorts of metrical Feet.*

**W**HAT I have further to remark on the aforesaid metrical Feet, shall be comprized under the following Observations.

Observ. I. That the Times of which the forementioned Feet are composed, are observed to be in musical Proportion. *e. g.*

(1.) Those Feet that are divisible into two equal Parts (as the Pyrrhic  $\cup \cup$ , Spondee  $\text{—} \text{—}$ , Dactyl  $\text{—} \cup \cup$ , Anapaest  $\cup \cup \text{—}$ ) are in Proportion of the *Unison* in Musick;

(*o*) Πᾶν ὄνομα καὶ ῥῆμα καὶ ἄλλο μέρος λέξεως, ὅτι μὴ μονοσυλλαβὸν εἶναι, ἐν ῥυθμῷ τινι λέγεται. *Idem* Sect. xvii. ad Init.

Musick; because the Times into which they are capable of being divided, are of the same Length; viz. the Pyrrhic 1:1, the rest 2:2. And they are said to answer to the *Unison*, because two Strings of equal Length (supposing their respective Tensions and Thickness to be equal) being put into Motion, will be in *Unison*, or give exactly one and the same Sound; and will both perform their Vibrations exactly in the same Time.

(2.) There are other Feet whose Times are as 1:2, or 2:1. e. g. The Iambic  $\overset{1}{\cup} \overset{2}{-}$ , Trybrachys  $\overset{1}{\cup} \overset{2}{\cup} \overset{2}{-}$ , Trochee  $\overset{2}{-} \overset{1}{\cup}$ , Molossus  $\overset{2}{-} \overset{2}{-} \overset{2}{-}$ . These are in Proportion of the *Octave* or *Diapason*; which is the most perfect Chord in Musick. For when two Strings, of equal Tension and Thickness, are in this Proportion, i. e. one as long again as the other, they will, upon any Impulse, sound an *Octave*; that is, the short String will give a Sound eight Notes higher than the long one. And since the Vibration of Chords is reciprocally as their Lengths, the Chord 2 will Vibrate once, while the Chord 1 Vibrates twice. And the oftener the Vibrations of two Chords coincide the sweeter is the Harmony, and the more perfect the Consonance. And therefore the *Octave*, wherein this Coincidence happens in every second Vibration, is the most perfect Concord.

(3.) Others are in the Proportion of 3:2, or 2:3 (which is called the *Sesquialterate* Ratio) e. g. the Bacchic  $\overset{3}{-} \overset{2}{-}$  and Palimbacchic  $\overset{2}{-} \overset{3}{-}$ . These answer to the *Diapente* or fifth in Musick; which is the next most perfect Concord. For when two Strings (of equal Tension and Thickness) whose Lengths are as two to three (i. e. one of which is as long and half as long as the other) are moved, the short-

shortest String will perform three Vibrations whilst the longest is performing two ; and will sound a fifth above it. So that the Coincidence falling on every third Vibration, it makes it the next most perfect Concord (*p*).

Observ. II. That you may discern the still greater Affinity between the Principles of Verse and Musick, let it be further observed, that the *Feet* in the former correspond to the *Bars* in the latter ; that the former are divided into Times, as the latter into Notes ; that as a Bar contains sometimes an equal and sometimes an unequal Number of Notes, so a Foot contains sometimes an equal and sometimes an unequal Number of Times ; and that the equal and unequal Times in a Foot, answer to those Movements that are generally called *common and triple Time* in Musick.

Hence then it follows that the metrical Feet are as capable of being measured by the Motion of the Hand or Foot as the Musical Notes. This in Verse is called *Arsis* and *Thesis* ; in Musick, *beating of Time*. *e. g.* The musical Bars in common Time answer to those Feet which consist of two equal Parts ; as the Spondee, Dactyl, and Anapæst. And the Bars in triple Time answer to those Feet whose Quantities are as one to two, or two to one ; as the Trochee, Iambic and Molossus ; and both of them to be measured accordingly : that is, by an equal or unequal Motion of the Hand.

The beating Time to poetical Numbers (as I observed) is called measuring them *per Arsin et Thesis*.  
When

(*p*) See *Malcolm's Treatise of Musick*, Chap. iii. §. 1. and *Manning's Harmony and Numbers in Prose and Poetry*, Chap. ii.

When the Hand is up, it is called *Arfis* (from *ἀρῶ* *tollo*, to lift up); when down it is called *Thesis* (from *τίθημι*, *pono*, to put down). Several of the Antients, as *Diomedes* and *Sergius* the Grammarian, &c. constantly assigned the first Part of the Foot to the *Arfis*, and the second to the *Thesis*; which was undoubtedly wrong. Others assert the Contrary, and make the *Thesis* first and the *Arfis* last, saying, “ that *per Thesis* signifies in falling or during the “ *first* Time of the Measure; and *per Arsin*, in “ rising or during the *last* Time of the Measure (*q*).” which, if laid down as a fixt and constant Rule, is as wrong as the other.

The Truth is, that since the Hand must be naturally down at a long Quantity, to distinguish the most emphatical Sounds; therefore (in Conformity to the Manner of beating Time in Musick) if the Foot begin with a long Syllable, it must be measured *per Thesis*, or by the Hand first down; if with a short Quantity, it is measured *per Arsin*, *i. e.* by the Hand first up. So that according as the first Part of the Foot is long or short, the measuring of it begins either with *Thesis* or *Arfis*.

Agreeable to this Account of the antient *Arfis* and *Thesis* is what *Aristides* says, *viz.* “ that *Arfis* is the “ raising up some Part of the Body, and *Thesis* is “ moving down the same (*r*).” And again, “ the “ *Dactylic* and *Trochaic* Feet begin with *Thesis* and “ end with *Arfis*; but the *Anapæst* and *Iambic* begin “ with *Arfis* and end with *Thesis* (*s*).” And by this Rule we compose Tunes to these Measures even to  
this

(*q*) *Chambers's Cyclopæd.* on the Term *per Arsin*.

(*r*) Ἀρσις μὲν ἐστὶ ποσὴ σάματος ἐπὶ τὰς ἀνω, θέσις δὲ ἐπὶ τὰς κάτω ταύτῃ μέρους. *de Musicâ* p. 31.

(*s*) *Idem.* p. 36, 37.



this Day. And here Dr. *Pemberton's* Observation is very just, “ that *Aristides* in this Case is to be considered as a Person of greater Authority than the Grammarians that differ from him, because he is not only a Writer in Musick, the Science to which this Point properly belongs, but because there is strong Presumption of his being much more ancient (*t*).”

To illustrate this by measuring a System of Feet, both of equal and unequal Times.

The following Iambicks move *per Arsin et Thesis*, and are measured by the Hand first *up* and then *down*, because they begin with a short Quantity.

ar. th. ar. th. ar. th. ar. th.  
*When all | thy Mer|cies, O | my God, |*

ar. th. ar. th. ar. th.  
*My ris|ing Soul | sur|veys, |*

ar. th. ar. th. ar. th. ar. th.  
*Trans|port|ed with | the View | I'm lost, |*

ar. th. ar. th. ar. th.  
*In Won|der, Love, | and Praise. |*

As also in the following Anapæstic.

ar. th. ar. th. ar. th. ar. th.  
*'My Time, | o ye Mu|ses, was hap|pily spent, |*

ar. th. ar. th. ar. th. ar. th.  
*When Phæ|be went with | me where e|ver I went.*

But

But in all Latin Hexameters (which consist of Dactyles and Spondees) the Verse moves *per Thesin et Arsin*, and is measured by the Hand first *down* and then *up*; because the Feet begin with a long Quantity. *e. g.*

th. ar. th. ar. th. ar. th. ar. th. ar. th. ar.  
*Tityre, | dum rede|o, brevis | est via, | pasce Ca|pellas.]*

As also in all English Trochaicks. *e. g.*

th. ar. th. ar. th. ar. th. ar.  
*Did you | but con|sider | duly, |*  
 th. ar. th. ar. th. ar. th.  
*What it | is, O | Man to | dye, ~ |*  
 th. ar. th. ar. th. ar. th. ar.  
*Could you, | Strephon, | tell me | truly, |*  
 th. ar. th. ar. th. ar. th.  
*Let your | Days un|beeded | fly. ~ |*

Observ. III. The Feet of four Syllables may justly be rejected as of no Use, especially in English Metre.

What might induce the Antients to invent them I cannot tell. But for the same Reason and to as good a Purpose, as they composed these Feet of four Syllables by doubling those of two, they might have made other Feet of six Syllables by doubling those of three; or of eight Syllables by doubling those of four; as indeed they have. But in *Austin's* Judgment a Foot ought not to exceed four Syllables. And *Dionysius* (who I think judges better) D express-

expressly says, that it should not be less than two, or more than three Syllables (*u*).

If it be asked, What Rule is there then by which to determine the Limits of a simple Rhythmus? I know of none for certain. If there were any founded in Nature or the Reason of Things, one can hardly imagine the Antients could have run into such Exorbitancies in protracting their Rhythms, as they have done. But perhaps this may be as good a Rule as any, *viz.* that the Foot is to be bounded by the *Arsis* and *Thesis*; that is, that there is but one *Arsis* and *Thesis* in a Foot, and that where ever they end the Foot ends, or when the Hand hath performed it's Motion once up and once down, as directed by the long or short Quantities which it measures, then the Foot is compleat; and when it begins to perform the same Motion again, a new Foot begins, whether it be of two or three Syllables. Or in fewer Words, the Measure of a Foot in Verse is the same as the Measure of a Bar in Musick, and is to be determined the same Way. And as a metrical Foot corresponds to a musical Bar, care ought to be taken in the Composition that they mutually correspond; that is, that not only the short and long Quantities in the Verse answer to the short and long Notes in the Tune, but that the Limits of the Foot coincide with that of the Bar. *e. g.*

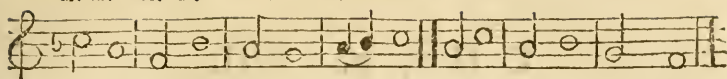
ar. th. ar. th. ar. th. ar. th. ar. th. ar. th. ar. th.

The musical notation is written on a single staff with a treble clef and a 3/4 time signature. It consists of 12 measures, each containing a single note. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3. The notes are grouped into four sets of three, each set corresponding to a foot of verse. The lyrics are written below the staff, with vertical lines connecting the notes to the syllables: 'Shine' under G, 'migh|ty' under A, 'God,' under B; 'on' under G, 'Bri|tain' under A, 'shine,' under B; 'with' under G, 'Beams' under A, 'of' under B; 'Heaven|ly' under G, 'Grace,' under A. The final measure contains the word 'Reveal' which is not aligned with a note.

Shine migh|ty God, | on Bri|tain shine, | with Beams | of Heaven|ly Grace,

Reveal

ar. th. ar. th. ar. th. ar. th. ar. th. ar. th. ar. th.



Reveal|thy Power|thro' all|our Coasts,| and shew|thy smil'ing Face.

Observ. IV. It hath been observed already that we have several Quantities of shorter Time than those two which compose the *Pyrrhic* Foot; and it may be proper to observe here, that those very short Quantities are sometimes introduced into *Iambic* Measure, and two of them put for the Space of a single short one.

And this, though it increases the Number of the Syllables, yet it sweetens the Flow of the Verse, and renders the Ear perfectly reconciled to the Irregularity of the Metre. *e. g.*

And many an amorous, many a humourous Lay,

Which many a Bard had chanted many a Day.

In the first of these Lines there is no less than four Instances of this, as you may easily observe; which instead of ten, makes it a Verse of fourteen Syllables. And in the second Line there is two, which makes it a Verse of twelve Syllables. And yet the Ear (which is ever the best Judge in this Case) finds nothing in them either redundant, defective, or disagreeable. But is sensible of a Sweetness in them that is not ordinarily found in the common *Iambic* Verse (*w*).

D 2

C H A P.

(w) So Milton, ————— over many a Tract

Of

## C H A P. VIII.

*An Attempt towards adjusting the Quantities of poetical Numbers to those of musical Notes.*

**I**T is certainly a defect in English Psalmody, and in some other of our modern musical Compositions, that the long and full Notes of the Tune are so seldom adapted to the long Syllables or emphatical Words of the Verse; as Nature, Reason, Sense and Harmony require them to be.

It is justly observed by Mr. *Malcolm*, “ that in  
 “ setting Musick to Words, the Thing PRINCIPAL-  
 “ LY to be minded is to accomodate the long and  
 “ short Notes to the Syllables, in such a Manner as  
 “ that the Words may be well separated, and the  
 “ accented Syllable of every Word be so conspicuous  
 “ that what is sung may be distinctly understood (x).”  
 Instead of which we often find a long Note in the  
 Musick fall upon a short Syllable of the Verse, and  
 perhaps a Division shall be run upon a [the] or an  
 [of], whilst the longest Syllable or the most emphat-  
 ical Word shall be slur’d off with a Crotchet or a  
 Quaver.

- - - - -  
*Of Heaven they marched, and many a Province wide*  
 ————— *which wrought them Pain,*

- - - - -  
*Implacable, and many a dolorous Groan.*

This Mr. *Peck* calls a melting of Syllables, which gives a particular softness to the Foot, and makes it read like an English Daëtyl.

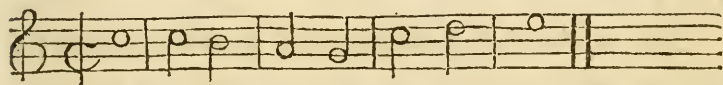
New Memoirs of Mr. *Milton*, p. 112.

(x) Treatise of Musick, p. 588.

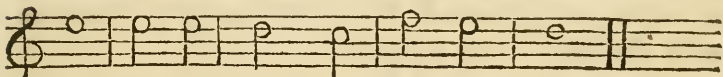


Quaver. Such an Incongruity between the Quantities of the Musical Notes and of the Words that are set to them is apparently irrational and unharmonious; and gives but too much Ground for the Censure which *Pancirollus* passed upon the modern Musick, “ that we hear Sounds without Words, by “ which the Ear is a little pleased, without any Entertainment to the Understanding (y).”

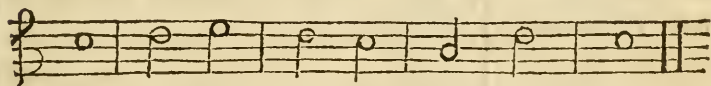
To illustrate this by one plain Instance; Let us take the Hundredth Psalm in the common Version and the common Tune, and compare them together, and we shall soon see the Absurdity before mentioned.



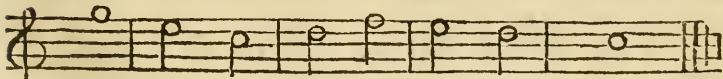
*All People that on Earth do dwell,*



*Sing to the Lord with chearful Voice,*



*Him serve with Fear, his Praise forth tell,*



*Come ye before him and rejoice.*

Now here it is plain (in Line the first) that the Tune dwells as long on the short Monosyllables,

*that,*

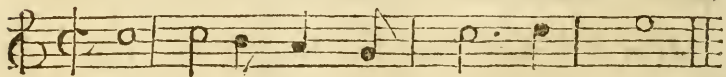
*that*, *on*, and *do*, as it does on the long Syllable *Earth*; and that in the Word *People*, the last Syllable, which is short, is protracted as much as the first Syllable, which is long.

In Line the second; the long Syllables, *Lord* and *with*, are passed over in as quick a Time in Singing, as the short Syllables *to* and *the*.

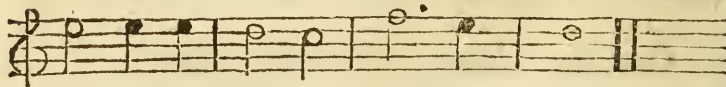
The third Line, which happens to be all Spondees, suits well enough to the slow Movement of the Tune.

But in the last Line there is great Incongruity; for the Word *before*, which is an Iambic, is sung to Notes of equal Length; and the three following Syllables, which are all short, have an equal Duration with the preceeding long one.

But now to accommodate the Length of the Notes to the Quantity of the Syllables, suppose the afore-said Tune was set and sung thus.

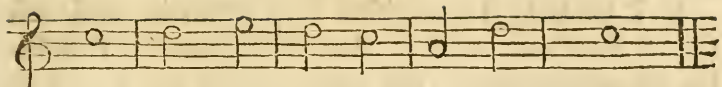


*All People that on Earth do dwell,*

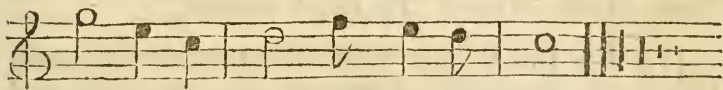


*Sing to the Lord with cheerful Voice,*

*Him*



*Him serve with Fear, his Praise forth tell,*



*Come ye before him and rejoice.*

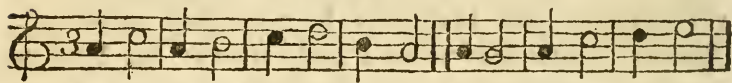
Let any Ear now be judge, whether, when the musical Notes are thus adapted to the Quantity of the Syllables, the Harmony be not much improved. And every one sees what a Help it is to the Understanding ; without the Employment of which, there can be no pure or rational Devotion.

Psalmodic Musick thus improved comes nearer to *Recitative*, and imitates a just and natural Pronunciation ; which distinguishes the emphatical Words and elucidates the Sense, at the same Time that it sweetens the Harmony. And by a proper Use of the Pricks and Pauses it may be so contrived (as in the Instance just given) as to make no alteration in the Time of the Tune, or manner of beating it ; for the Hand will, in Tunes of Common-Time, be always *down* at the beginning of a Bar or at the long and emphatical Sounds, and *up* at the End of a Bar or at the short and unaccented Syllables ; thus it always ought to be, but cannot according to the present Method of composing the Common-Time Tunes in Psalmody ; where the Hand must oftentimes be necessarily down at a short Syllable. Which is just the same Absurdity as laying the Emphasis upon it in Pronunciation.

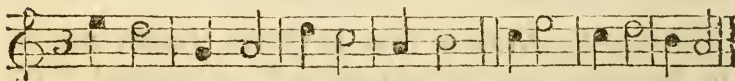
If

If it be said, That whilst such different and dissimilar Feet are used in the Verse, how is it possible to accommodate the Quantity of the Notes to that of the Syllables, without spoiling the Air and Time of the Tune? To this I answer,

(1.) For this Reason Verses designed for Psalmody should be composed chiefly of pure Iambics, and sung to Tunes of Triple-Time; where the Notes of the Tune (answerable to the Quantities in the Verse) are short and long alternately. *e. g.*



*Let ev'ry Tongue thy Goodness speak, Thou sovereign Lord of all;*



*Thy strengthening Hands uphold the Weak, And raise the Poor that fall.*

Here you see the Syllables of the Verse and the Notes of the Tune being alternately short and long, do very naturally accord, and make the Sound and Sense go together.

If it be said there is too much Uniformity here to be good Harmony. I answer, when the Tune is sung in several Parts, that Uniformity will not be so visible.

If it be further said that the last Note but one in the Tune should be long for the sake of the Close. That may be admitted by way of Exception to the Rule before proposed. Because the Agreeableness of such a Close will reconcile us to that Impropriety. As the Harshness of a Discord in Composition is recom-

recompensed by the Sweetness of a perfect Concord immediately following.

(2.) If the Verse designed for Psalmody contain in it other Feet besides Iambics, and be sung to Tunes of Common-Time, still the Length of the Notes should be accommodated to that of the Syllables; according to the Specimen before given in the Hundredth Psalm; where notwithstanding this diversity of Feet in the Verse, the Quantity of the Notes is adapted to that of the Syllables; and at the same Time the *Arsis* and *Thesis*, or the proper Measure of the Time by beating is still preserved; whereby the Air and Movement of the Tune will vary naturally according to the Sense of the Words and Measure of the Verse.

This indeed will make it necessary for each Line of the Tune to be pricked down, with all the several Variations of its Movement, over each Line of the Verse, throughout the whole Psalm; that the Singer may have his Eye on the Words and the Notes adapted to them at the same Time; as it is in the French Psalms.

But this Inconvenience will be intirely avoided if (as I said before) we banish our slow Tunes, and sing only Triple-Time Tunes to pure Iambic Measure; which I apprehend to be so considerable an Improvement in Psalmody, that the mention of it, I hope, will justify this Digression.



## C H A P. IX.

*Of Poetical Measures.*

**T**H E next Thing to be considered in Verse is the MEASURE.

This is only a Combination of several Feet ; and takes its Name from the Feet or Numbers of which it is composed. For Instance, if it be composed of Iambics, it is called *Iambic Measure*, if of Trochees, *Trochaic*, &c.

But oftentimes the Measure is made up of dissimilar Feet ; especially the Iambic Verse, which admits of Trochees and Spondees in their proper Places (of which I shall speak more particularly by and by) and which may be called *mixt Iambics*. And the different Air and Run of the Verse is only owing to the different Feet of which the Measure is composed.

## C H A P. X.

*Of the Cæsura both in Latin and English Verse.*

**B**UT before I proceed to consider the different Measures of the English Verse, there is one Thing to which we must carefully attend, in Order  
to

to discern the true Foundation of Poetick Harmony, and that is the *Cæsura*.

The *Cæsura* when applied to Verse, denotes that natural Pause or Rest of the Voice, which falling on some Part of it divides it into two unequal Parts. This I shall consider with regard both to the Latin and English Verse.

(1.) With regard to the Latin Verse.

In *Latin* Hexameters the *Cæsura* sometimes falls on the first Syllable of the second Foot; and then it is called *Triemimeris*. e. g.

*Os Homini sublime dedit, Cælumque tueri.*

Here the *Cæsural* Pause falls on the Syllable *ni* in the Word *Homini*.

It most frequently falls on the first Syllable of the third Foot, and then it is called *Penthemimeris*. e. g.

*Arma Virumque cano, Trojæ qui primus ab oris.*

Here the *Cæsura* falls on the Syllable *no* in the Word *cano*.

Sometimes it falls on the first Syllable of the fourth Foot, and then it is called *Hepthemimeris*. e. g.

*Si pereo manibus Hominum, periisse juvabit.*

Here the *Cæsural* Rest is on the Syllable *num* in the Word *Hominum*.

And sometimes it possesses the first Syllable of the fifth Foot, and then it is called *Enneemimeris*. e. g.

*Ille latus niveum molli fultus Hyacintho.*

Which Verse exemplifies all the four different Places of the *Cæsura*.

Here it may be observed,

1. That each of these *Cæsura*'s takes its Name from the Number of the half Foot on which it falls; whether it be the *third*, *fifth*, *seventh*, or *ninth*.

2. That the *Penthemimeris Cæsura* is the most common and beautiful. And the Reason why the Pause on the first Part of the third Foot is most natural and regular, is because it makes the most equal Division of the Line. And therefore we find that *Virgil*, who had a constant Regard to the Harmony of his Numbers, seldom makes use of any other *Cæsura*.

3. The Syllable on which the *Cæsura* rests should always be the last Syllable of a Word. And so we generally find it is; because it is unnatural to pause in the Middle of a Word, or on a Monosyllable; nor will the Verse in this Case run so smooth. *e. g.*

*Nec Facundia deferet hunc, nec lucidus Ordo.*

where the *Cæsura* is a *Hepthemimer*, and falls upon the Monosyllable *hunc*.

4. It rarely happens that there is more than one *Cæsura* in a Verse. More than two there ought not to be, if we regard the Harmony of Numbers; though sometimes we find three, and sometimes all four, as in the Instance above cited.

5. The *Hepthemimer Cæsura* gives the Verse a rapid Movement, even though the precedent Feet be mostly Spondees. Because the Voice will naturally hurry on to its expected Pause. *e. g.*

*Semper*

*Semper ego Auditor tantum? nunquamne reponam?*

*Lastly.* If there be no *Cæsural* Pause at all in the Verse, it runs extremely flat and heavy. Take an Instance of this in the following Line.

*Aurea Carmina, Juli, scribis, maxime Vatum.*

How much better the Verse would run with its proper *Cæsural* Pause, let every Ear be judge.

*Carmina, mi Juli, bona scribis, maxime Vatum.*

(2.) With regard to English Verse.

The *Cæsura* is as necessary in English Heroicks as it is in Latin Hexameters, and hath as many Variations.

In Verses of ten Syllables, the *Cæsura* is regularly on the fourth, in those of twelve on the sixth; but Verses of eight Syllables and under have no *Cæsura*.

There is this difference between the *Cæsura* in Latin and English Verse, *viz.* that in the former it falls on the Beginning of a Foot, in the latter on the End of it.

Sometimes it falls on the End of the first Foot. *e. g.*

*O thou, who with surpassing Glory crown'd!*

Most commonly it is at the End of the second Foot. *e. g.*

*Not to admire is all the Art I know.*

Sometimes on the last Part of the third Foot. *e. g.*

*Order is Heaven's great Law; and this confess'd—*

And sometimes at the End of the fourth Foot. *e. g.*

*And justify the Ways of God to Man.*

Here

Here then let it be observed.

1. That there is the same possible Variation of the *Cæsural* Place in English as there is in the Latin Heroicks ; but in the former it is actually varied much oftener than in the latter.

2. That the *Cæsural* Place in Heroick Verse of ten Syllables is for the most Part at the End of the second Foot.

3. That the *Cæsural* Pause is most natural when it coincides with the proper Stops or Points that distinguish the Sense of the Period. *e. g.*

*Hail, Universal Lord! be bounteous still  
To give us only Good.*

4. That in English Verse there are often many *Cæsural* Pauses in one Line. *e. g.*

*Him first, Him midst, Him last, and without end.*

5. That when the *Cæsura* falls on the Beginning or Middle of a Word which ends with a short Syllable, the Pause is always to be made at the End of that Word ; because it is unnatural to pause in the Beginning or Middle of it. Take a few Instances of this in the several Removes of the *Cæsura*.

*O Father what intends thine Hand? she cry'd.*

Here though the *Cæsura* falls on the Beginning of the Word *Father*, yet the Pause is not to be made till the last Syllable of it is pronounced. Again,

*Whether with Reason or with Instinct blest.*

where the *Cæsural* Pause is to be made after the Word  
*Reason,*



*Reason*, though the *Cæsura* falls on the first Syllable of that Word. Again,

*Our voluntary Service he requires.*

where the *Cæsural* Pause is after the Word *Service*.

6. The several Variations of the *Cæsura*, together with the Stops, contribute no less than the Disposition of the Feet to diversify the Verse. Whence arises the vast Variety of Harmony in the English Heroicks; which is more copious than that in the Latin, because the former admits not only a greater Diversity of Feet than the latter, but more frequent Removes of the *Cæsural* Pauses.

7. The *Cæsura* falling constantly on the fourth Syllable in the English Pentameters or Heroicks, creates a dull Uniformity in the Flow of the Verse, which tires and offends the Ear; and especially if there be the like Uniformity in the Measure or Disposition of the Feet. Take for an Instance the following Lines from Sir *Rickard Blackmore's* Poem on the *Creation*.

*Sages remark, we labour not to shew  
The Will is free, but that the Man is so.  
For what inlighten'd Reasoner can declare  
What human Will and Understanding are?*

Again,

*Since thou didst all the spacious World display,  
Homage to thee let all obedient pay.  
Let glittering Stars that dance their destin'd Ring  
Sublime in Sky, with vocal Planets sing.*

Who does not observe (notwithstanding their Smoothness) a Dullness in the Movement of these Numbers; occasion-

occasioned only by the constant Return of the same Measure and the same Division of the Verse? The Numbers being almost all Iambic, and the *Cæsura* always possessing the fourth Syllable.

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## C H A P. XI.

*Of the Iambic Measure, both pure and mixt.*

**T**HE different *Measures* used in English Poetry are principally these three. The *Iambic*, *Trochaic*, and *Anapæstic*.

(1.) The *Iambic*.

I begin with this, because it is by far the most common and considerable; being appropriated to Psalmody, and the Epic or Heroick Verse.

But though it is called Iambic Measure, it is not always made up of pure Iambics, but frequently admits of all the other three dissyllable Feet; which being skilfully mixt with the Iambics, so diversify the Measure as to give it a Variety and Harmony far beyond what we find in the Latin Hexameters, which are confined to *Dactyls* and *Spondees*.

To illustrate this I shall briefly reduce the Measures of this mixt Iambic Verse, in a few Instances extracted from some of our best English Poets. Let  
the

the first Specimen be the following Imitation of *Adrian's* dying Words addressed to his Soul.

## I.

Poor lit|tle, pret|ty, flut|tering Thing !

Must we | no lon|ger live | together ?

And dost | thou prune | thy trem|bling Wing,

To take | thy Flight | thou know'st | not whither ?

## II.

Thy hu|mourous Vien, | thy pleas|ing Folly,

Lies all | neglec|ted, all | forgot,

And pen|five, wa|vering, me|lancholy,

Thou dread'st | and hop'st | thou know'st | not what.

Line 1. Begins with a *Spondee*. The other Feet are all *Iambics*. And dwelling longer upon the first Part of the *Spondee* than the last (as here on the Word *Poor*) hath in this Place a peculiar Elegance and Propriety. For (according to what I have before observed) as some short Syllables are less than a single Time, so some long ones are more than a double Time, and when set to Musick ought to be distinguished accordingly.

Line 2. The first Foot is a *Trachce*, all the rest Iambics; the Verse concluding with a double Syllable.

Lines 3 and 4. Are both pure Iambic.

Line 5. Is also all Iambic. In the Beginning of the second Foot two short Syllables are put for one; for being very short, they are no more in Quantity than one Time; and therefore this Contraction makes no Interruption in the Harmony of the Numbers, but rather sweetens it, as before observed, Ch. vii. Obs. iv.

Line 6. The Numbers in this are the same with those in the first Line. The first a Spondee, all the rest Iambic,

Line 7. All Iambics. In the Beginning of the third Foot there are two short Times contracted into one; as in Line fifth.

Line 8. Is all pure Iambic.

## C H A P. XII.

*Remarks on the various Movements in the mixt Iambic Verse.*

**B**EFORE I proceed to reduce any other kind of Iambics, it may be proper to Remark some of the particular Beauties and Elegancies in the various Movements of this Sort of Verse, arising from

a judicious Combination of the Numbers ; to which Remarks I shall have Occasion hereafter to refer when I more particularly examine some other Iambic Measures.

### Remark I.

To begin a Line with a Trochee and Iambic immediately following (which makes the tetrasyllable Foot called *Choriambic*) is beautiful and very frequent in our best Poets. *e. g.*

*Daughter of God and Man, accomplish'd Eve.*

Milton.

*Pleasures the Sex, as Children Birds, pursue ;*

*Still out of Reach, but never out of View.*

Pope.

### Remark II.

A Pyrrhic may possess any Place of the Verse except the last. But wherever it is, it gives a brisk Movement to the Measure.

Sometimes the first Foot is a Pyrrhic, followed by an Iambic, which is a very quick Motion. *e. g.*

*That brought me on a sudden to the Tree*

*Of interdicted Knowledge : fair it seem'd,*

*Much fairer to my Fancy than by Day :*

*And as I wandering look'd,——*

Sometimes the second Foot is a Pyrrhic ; and when the rest are Iambics the Movement is very sweetly accelerated. *e. g.*



*A Tyrant to the Wife his Heart approves,  
A Rebel to the very King he loves.*

Pope.

A Pyrrhic in the Place of the third Foot is very agreeable. *e. g.*

*With thee conversing I forget all Time.*

Milton.

*Charms by accepting, by submitting sways,  
Yet bath her Humour most when she obeys.*

Pope.

The last Line is an Instance of the fourth Place being possessed by a *Pyrrhic* (x).

### Remark III.

When the last Foot but one is a Spondee, the Movement is slow; but there is a peculiar Force and Elegance sometimes in this Disposition of it, especially when it falls on a very emphatical Word, and is succeeded by an Iambic, which regularly closes the Verse. *e. g.*

*Whatever Hypocrites austere<sup>y</sup> talk.*

*Night regain'd*

*Her old Possession and extinguish'd Life.*

But

(x) A certain Writer on this Subject affirms—"That two Syllables placed together in the same Foot; which must both of Necessity be pronounced short (*i. e. a Pyrrhic*) will certainly destroy the Harmony of the Verse." *Observ. on Poetry*, p. 131.

This is too precipitantly affirmed. For the Truth is, a *Pyrrhic* judiciously introduced, does greatly improve the Harmony of the Verse; as every good Ear from the foregoing Lines may judge.

*But all sat mute,*

*Pondering the Danger with deep Thought; and each(a).*

Milton.

#### Remark IV.

To begin the Line with a Spondee, succeeded immediately by a Pyrrhic and Iambic, is a mighty agreeable Measure. *e. g.*

*On desperate Revenge, that shall redound——*

*Sole Pledge of his Obedience.*

*Best Image of myself, and dearer half.*

Milton.

#### Remark V.

An Iambic Verse should regularly close with an Iambic Foot. But *Milton* frequently concludes with a Spondee, which though it be something anomalous, and may be considered as the same Kind of licensed Irregularity as concluding a Latin Hexameter with two Spondees, yet in some Cases it is not without its Force and Beauty. *e. g.*

*Here Love his golden Shafts employs; here lights  
His constant Lamp.*

*Reign*

(a) The aforesaid Author in the same Place observes—"That a Syllable in the Beginning of the fourth Foot, which is best pronounced long, renders the Verse less perfect."—If he means, it renders the Iambic Measure less perfect, he is certainly right; but if he means, it always renders the Harmony of the Numbers less perfect, I think these Lines prove that he is certainly wrong.

*Reigns here and revels ; not in the bought Smiles (d)  
Of Harlots.*

*And on their naked Limbs the flowery Roof*

*Shower'd Roses, which the Morn repair'd, Sleep on  
Blest Pair.*

Milton.

### Remark VI.

The short Numbers come in very agreeably after the long ones. *e. g.*

*Wise Fool ! with Pleasures too refin'd to please*

*With too much Spirit to be e'er at ease,*

*With too much Quickness ever to be taught,*

*With too much thinking to have common Thought.*

Pope.

### Remark VII.

Sometimes a Line concludes not ungracefully with a *Choriambic*. *e. g.*

*There is a Cave*

*Within*

(*b*) Here I cannot forbear to give my Reader the Pleasure of observing that most ingenious Improvement which the late modest and judicious Critic *Richard Bentley*, D. D. hath proposed to make on this Passage.

[Not in the *bought Smiles* of Harlots.] “ Here is very bad Accent ;  
“ which makes the *Foot* stumble and break its *Knee*. If he could  
“ have revised it, he would have given it thus, or some other Way ;

not in *purchas'd Smiles*.

or

not in *th'hired Smiles*.”

*Quantum est Sapere ?*

*Witkin the Mount of God, fast by his Throne.*

*well hast thou fought*

*The Fight of Faith.*

*Save He who reigns above, none can resist (c).*

Milton.

### Remark VIII.

Two Lines successively should not have exactly the same Order of Feet, unless they have exactly the same Turn of Thought, and in that Case it is beautiful. *e. g.*

*Where none admire, 'tis useless to excell;*

*Where none are Beaus, 'tis vain to be a Belle.*

Pope.

But to have the same Kind and Disposition of Numbers, and the same *Cæsural* Division for three or four Lines successively is unharmonious, and tires the Ear with too much Uniformity and Smoothness (*d*).

### Remark

(*c*) Dr. Pemberton thinks the Trochaic Foot in the fourth Place of this Line destroys the Measure; and therefore would have it thus.

*Save he who reigns above, can none resist.*

Id. p. 132.

But as the Word *none* requires a very strong Emphasis, it has a much stronger in the Place which the Author hath assigned it, than it has in the Place where the Doctor puts it; and expresses the Sense in a more lively Manner. And a good Author will always have a greater Regard to the Life of his Expression, than the Smoothness of his Numbers.

(*d*) And therefore I can by no Means agree with the learned Author before mentioned, "That no irregular Composition of Feet is by any Means necessary to that Variety which is required in the longest Work. The Change which will be made by the various breaking  
" of

## Remark IX.

Though the most usual and natural Place of the Trochee be the first and third, yet it is sometimes not inelegantly found in the second and fourth.

*or wilt thou thyself  
Abolish thy Creation and unmake*

*For him, what for thy Glory thou hast made.*

*But yet all is not done. Man disobeying.*

Milton B. iii. l. 203.

*O, unexampled Love !*

*Love no where to be found less than divine.*

*Walk'd up and down alone, bent on his Prey.*

B. iii. l. 411. 441.

## Remark X.

A Spondee may possess any Place, because of all the Feet it comes nearest to the Iambic; and therefore

“ of the Feet by Cæsuras, dividing the Verses after different Fashions  
 “ by the Construction of the Sentences, continuing often the same Sentence, and even the same Part of a Sentence from one Verse to another, are all that can properly be made use of for that Purpose.”  
 Id. p. 133. — If so, all our best Poets hitherto have been guilty of great *Impropriety*. And if we confine our Epic Verse in a large Work to the Iambic Foot only, I think it is not possible, notwithstanding all the Variations of the Cæsura and Pauses, to avoid, what he calls an insipid Similarity. And of this, if I mistake not, his favourite Poem, on which he hath obliged the Public with a very judicious Critique, is a sufficient Proof. And *Dryden* with all his Sweetness is too often guilty of the same Fault.



fore we sometimes meet with a short Iambic Verse consisting of all Spondees. *e. g.*

*Him serve with Fear, his Praise forth tell.*

### Remark XI.

Provided the Iambic Air and Movement prevail and is easily distinguished by the Ear in any Verse, *that* may properly be called an Iambic Verse, whatever heterogeneous Numbers be introduced into it. But when the Iambic Air is lost by admitting too many Numbers of another Kind, it is no longer Iambic.

### Remark XII.

That which throws a Verse out of the Iambic Air and Measure, is the admitting into it two heterogeneous Feet together, without any Iambic between them.

Two heterogeneous Feet are often admitted into one Iambic Line; and if an Iambic Foot be placed between them, the Measure is very well preserved: But when two such Feet are brought in, the one immediately succeeding the other, the Iambic Measure is then intirely overthrown.

This will appear very plain by observing some such faulty Lines in *Milton*, who often brings in two heterogeneous Feet together, and sometimes three. *e. g.*

*My Vanquisher spoil'd of his vaunted Spoils.*

*The Sovereign Sentence that Man should find grace*

*All who have their Reward on Earth; the Fruits—*

*On him who had stole Jove's authentic Fire.*

*Interpreted; which not long after he—*

B. iii. l. 251. 145. 451, &c.

It is plain that these Lines are no Kind of Verse, and the Reason why they are not, is now as plain. However we must in this Case make an Exception of two Spondees placed successively, for the Reason before mentioned. *viz.* the Affinity of that Number with the Iambic.

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## C H A P. XIII.

### *A Reduction of the mixt Iambic Measure.*

**I** Proceed now to the Examination of some other Iambic Measures. Let us take the three following Stanzas in Mr. Pope's Universal Prayer.

*If I | am right, | O teach | my Heart*

*Still in | the right | to stay;*

*If I | am wrong, | thy Grace | impart*

*To find | that bet|ter Way.*

*Save*

Save me | alike | from fool | ish Pride

And im | pious Dis | content

At ought | thy Wis | dom hath | deny'd,

Or ought | thy Good | ness lent.

Teach me | to feel | ano | ther's Woe,

To hide | the Fault | I see ;

That Mer | cy I | to o | thers show,

That Mer | cy show | to me,

In these Numbers we may observe

(1.) That the three first Lines in the first Stanza, and the first Lines in the other two begin with a *Choriambic*, or a Trochee and Iambic immediately following. An Elegance in the Iambic Measure which I have already taken notice of in Remark I (e). And this being a quick Movement, a Spon-

G 2

dee

(e) Dr. *Pemberton* asserts that—" Though the Anapæstic Foot contains the same Number of Measures (*i. e.* Times) with the Dactyl, and the Trochaic with the Iambic; yet the Anapæst is never used in Dactylic Measures, except in a very few Instances at the Beginning of a Verse; NOR ARE TROCHAICS MIXT WITH IAMBICS."—*Observations on Poetry*, p. 113.

If he confine his last Assertion to the Latin and Greek Poetry it may be true enough; but if he meant to comprehend also the English Poetry (as he should seem by speaking thus in the General, and by the Reason he immediately subjoins) I dare say he cannot read a Page in *Milton*, *Pope*, or *Young*, or any of our best Poets, but he will find his Assertion contradicted; as it is no less than *four* Times in the Compass of the *five* first Lines above quoted.

dee immediately following tempers it very gracefully. As in the first Line of the first Stanza ; and in this Verse

*Fancy | and Pride | seek Things | at vast Expence. .*

(2.) In the second Line of the second Stanza, two short Syllables are contracted into one ; of which we have had Instances already.

(3.) The two last Lines of the third Stanza begin with a Spondee. See Remark IV.

(4.) Lines

That which led the Doctor into this Mistake, was an Apprehension that this Mixture of Dissimilar Feet would disturb the Equality of the Movement, when the Verses are set to Musick and measured *per Arsin et Thesis*. But our Narrative five-foot Verse (which is mixt Iambic) is not designed for Musick. And as for Psalmodic Verse, and Odes designed for Song or Musick, the Measure indeed in these ought to be pure and unmixt. And I know of no Advantage or Use there is in being able exactly to beat the Time to the Numbers of the Verse, unless they are to be sung or set to Musick. That would be but a trifling Ornament. And the Advantage of thus diversifying the Harmony of the Numbers, by a judicious Mixture of them, suitably to the Nature of the Subject, as the modern Practice is, I think, is infinitely preferable. By which means we have broke through the Shackles by which the Poetry of the Antients was so much cramped, tho' falsely deemed by them an Ornament, *viz.* a constant, heavy, dull Uniformity of Measure ; which at once checked the Poet's Fire and spoiled the Harmony of his Verse.

In their Heroick Verse indeed they were more at Liberty. For though they were confined to two Feet, *viz.* *Dactyls* and *Spondees*, yet they were free to mix them as they pleased. Whence arose all the Sweetness of *Virgil's* Numbers and the Force of *Homer's*. How unreasonable then is it to endeavour to take away this Advantage from the Moderns ; to confine their Heroicks to one single Foot, *viz.* the *Iambic*, and to censure the Introduction of others as a Defect ; and that in Opposition to all the best Authorities to the contrary ! As the forementioned Author does in the following Words,—“ As  
“ an *Error* in the Measure of the Verse is the least Offensive towards  
“ the Beginning of it, our Poets do often indulge themselves in com-  
“ mencing their Verse with a Syllable carrying Emphasis. But such  
“ Verse labours in reality under a *Defect*, which is greatest when the  
“ following Syllable also cannot be lengthened out.” *Id.* p. 130, 131.  
—But what he calls an *Error* and a *real Defect*, I believe the Reader now sees to be not only *right* but a *real Beauty*.

(4.) Lines the first and last of the first Stanza have a Spondee in the last Place but one. See Remark III.

(5.) Line the third of the third Stanza hath a Pyrrhic in the second Place. See Remark II.

(6.) Of these twelve Lines there are but three that are pure Iambics, *viz*, the sixth, eighth and tenth.

## C H A P. XIV.

### *An Examination of Milton's Numbers.*

**L**ET us next examine the Numbers in the first sixteen Lines of *Milton's Paradise lost*; which contain almost all the various Combinations of Feet that are introduced into English Iambics: as a Specimen of that Liberty which the Author intended to take in his Measures throughout the Poem.

Of Man's | first Dis|obe|dience, and | the Fruit  
 Of that | forbid|den Tree, | whose mor|tal Taste  
 Brought Death | into | the World | and all | our Woe,  
 With Loss | of E|den, till | one grea|ter Man  
 Restore | us, and | regain | the blis|ful Seat,

5

Sing



Sing Heavē|ly Musē; | that on | the sē|cret Tōp  
 Of Ho|reb or | of Si|nai didst | inspire  
 That Shep|herd, who | first taught | the cho|sen Seed,  
 In the | Begin|ning how | the Heavens | and Earth  
 Rose out | of Cha|os: Or | if Si|on Hill 10  
 Delight | thee more | and Si|loa's Brook | that flow'd  
 Fast by | the O|racle | of God; | I thence  
 Invoke | thy Aid | to my | adven|trous Song,  
 That with | no mid|dle Flight | intends | to soar  
 Above | th'Ao|nion Mount, | while it | pursues 15  
 Things un|attempt|ed yet | in Prose | or Rhime.

Here observe,

(1.) That of these sixteen Lines only one is pure Iambic, viz. the *eleventh*, and in that there is a Contraction of two short Syllables into one in the Word

*Silōa's*

(2.) That of these sixteen Lines only two Couplets have just the same Measure, viz. the *tenth* and *twelfth*. (Each of which consists orderly of a Trochee, Iambic, Pyrrhic and two Iambics; Which creating a rapid Movement, are succeeded the one by a solemn pure Iambic, and the other by one that is nearly so;) And Lines the *fifth* and *seventh*, which are Iambic, with

with a Pyrrhic in the second Place. But a Line of a very different Movement is interposed, which prevents a dull Uniformity. And this judicious Mixture of Numbers and Change of Measures is the true Source of that Pleasure which the Ear finds in the Flow of *Milton's* Verse; who varies his Feet and diversifies his Measures (either through Art or Nature) more than any one of all our English Poets; and makes it what he himself calls

————— a various-measur'd Verse.

Parad. reg. B. iv. l. 256.

(3.) In the first Line two short Syllables are contracted into one, in the Word *Disobedience*; and since the Syllable *ence* is not one of those very short ones which easily admit of such a Contraction (it being naturally long, and put for a short one only as unaccented) the Number is defective. But the same Apology may be allowed *Milton* which is generally made for *Homer*, who hath also a false Quantity in the very first Line of his *Iliad*, viz. that the Poet's Mind was so warmed and possessed with the Grandeur of his Subject, that he was unattentive to the Exactness of his Numbers.

(4.) In the second Line the last Foot but one is a *Spondee*, which is a slow Movement. See Remark III.

(5.) The third Line begins with a *Spondee*, *Pyrrhic*, and *Iambic*, in order, which is a very agreeable Measure. See Remark IV.

(6.) Line the fourth has a *Pyrrhic* in the third Place, whose Rapidity is very agreeably corrected by *Iambics*. See Remark II.

(7.) The

(7.) The same may be said of Line the fifth, where the Pyrrhic possesses the second Place.

(8.) The sixth Line concludes with a Pyrrhic and two Iambics; which is a sweet and flowing Measure. See Remark II.

(9.) The seventh Line hath precisely the same Kind and Arrangement of Feet as the fifth. But the intermediate Line being a very different Movement renders this Similarity almost imperceptible. See Remark VIII.

(10.) The eighth Line hath a slow Movement, the first and third Feet being Spondees, but is very agreeably succeeded by two Lines whose Numbers are brisk and flowing. But though the Movement in these two Lines have an equal Rapidity, yet by varying the Order of the Feet it hath no Uniformity And the rapid Flow of the Numbers is seasonably checked in the eleventh Line, by a series of Iambics.

I believe no one that hath a Taste for Musick can read these four Lines without finding his Ear pleased with the Harmony of the Numbers, though he understood not the Sense of the Words.

(11.) In the ninth Line the four first Feet are Pyrrhics and Iambics alternately, which is a very quick Measure. See Remark II.

(12.) Line the tenth begins with a Choriambic; which Measure, if not too often used, is very beautiful at the Beginning of a Line. See Remark I.

The eleventh Line is pure Iambic.

The twelfth the same as the tenth.

The thirteenth is Iambic with a Pyrrhic in the Middle.

The fourteenth begins with a Pyrrhic and Iambic. See Remark II.

In the fifteenth the last Foot but one is a Trochee, which makes the Verse conclude with a Choriambic: This is a peculiar Close, but not unfrequent in *Milton*. See Remark VII.

The sixteenth Line gracefully concludes the Period with an Iambic Verse, introduced with a Choriambic.

Thus various are *Milton's* Numbers. And it is this just and judicious Mixture of the short Numbers with the long, and the quick with the slow, that composes the Harmony of his Verse; in which he is very happy at the same Time that he appears very negligent.

But this great Master of Poetick Numbers was not without his Faults, even in this very Point in which he so much excelled; nay, so negligent is he sometimes of his Measure, that he hath now and then so disposed of his Numbers as quite to destroy the Form and Structure of Iambic Verse. *e. g.*

*In their | triple | Degrees ; | Regions, | to which*

B. v. l. 750.

Every Ear will perceive this to be no Verse; much less Iambic. And if you observe the Order of the Feet, the Reason is very Obvious.. The first is a Pyrrhic, the second a Trochee, the third Iambic the fourth a Trochee, and the last Iambic. Now as the first three Feet are a Pyrrhic, Trochee and Iam-  
H bic,

bic, in this Order they make two Anapæsts; and the Line concluding with a Trochee and Iambic, makes the last Foot also an Anapæst. And there are wanting only two short Syllables at the End of the third Foot to make the whole Line purely Anapæstic, thus

*In their triple Degrees; and the Regions, to which*

And the rapid Flow of Anapæstics, is of all Things most contrary to the stately Movement of Iambics. And the Line being a Composition of these two contrary Measures, and neither the one nor the other, it is no Verse, but downright Prose (*f*).

As *Milton's* Numbers are so various, and the Times of which they are composed so unequal, it is impossible to Measure or beat Time to them regularly *per Arsin et Thesis*, as we do those Numbers that are pure and unmixed; that is, such as compose the pure Iambic, Trochaic, or Anapæstic Measure. And for the same Reason, they cannot with Propriety be set to any one uniform Piece of Music; because the Air of the Music must alter with the Flow of the Numbers.

## CHAP.

(*f*) Numerical Feet are introduced into Prose, and the proper Choice and Arrangement of them is that which constitutes a smooth and flowing Stile, as will be shewn hereafter. And that which distinguishes the Structure of Prose Composition from that of Verse, is not the Introduction of contrary Feet (as some have imagined; for that is frequent in Verse) but the Introduction of contrary Measures; so as to make it properly neither one Measure nor another; as in the Instance just produced.



C H A P. XV.

*The Solution of a Poetical Problem.*

I Shall conclude my Remarks on the Iambic Measure with observing, that from the Principles before advanced, we may be able to account for the peculiar Elegance of that celebrated Distich of Mr. *Denbam's* in his *Cooper's Hill*, which hath been rendered so famous by Mr. *Dryden's* proposing it as a Sort of Problem to exercise the Wits of Grammarians, to discover the true Source of its Harmony.

*Tho' deep, | yet clear; | tho' gen|tle, yet | not dull;  
Strong with|out Rage; | without | o'erflow|ing full.*

Mr. *Hughes* supposes that all the admired Music of these Lines arises from the free and unforced Quantity of the Syllables, the Propriety of the Pauses, diversifying the Grammatical Structure of the Sentences, transposing the Order of the Words, and closing the Couplet with the emphatical Word *full*; and then concludes, *if there be any other Mystery in these Lines, I own, it is beyond my skill to discover it* (g).—Now I apprehend there is a further Mystery in them, which indeed he was not aware of, arising from the Order and Quality of the Poetical Numbers; in the Choice and Disposition of which the Poet was extremely happy. For he hath introduced into these two Lines every one of the dissyllable Feet; the Iambic and Pyrrhic in the first,

11 2

and

(g) See *Says Essays on the Harmony, &c. of Numbers.* p. 151, 152.

and the Trochee and Spondee in the second. So that it hath all the Advantage of Harmony which Variety of Numbers can give it. Nor is he less happy in the Disposition of these Numbers. For in the first Line, excepting the fourth Foot, they are all Iambics; the last Part of each falling not only on accented Syllables, but emphatical Words, and those in Contrast too, makes the Sound and the Sense most perfectly accord. The fourth Place is possessed by a Pyrrhic, which is always an agreeable Movement. See Remark II.

The second Line begins with a Trochee; which gives Motion, as it were, to the River; but is immediately checked by the Spondees and Iambics that alternately follow. So that the stately Flow of the Numbers expresses that of the River they describe. *And the Sound is still an Eccho to the Sense.*

In a Word then, the Beauty of this Distich consists in two Things, *viz.* the Elegance of the Stile, and the Harmony of the Verse.—The Elegance of the Stile arises from the Transposition of the Words, the Propriety of the Pauses, and the Contrasts of the Description; and the Harmony of the Verse arises from the Variety and Disposition of the Numbers, happily adapted to the Emphasis of the Words, and the Nature of the Subject; as I have just shewn. And this I take to be a true Solution of this Poetical Problem, which there needs no other *Ædipus* to unriddle than a little Insight into the Power of Numbers and the Principles of Verse.

So much for the English Iambics, both pure and mixt. The next Measure I shall consider is

## C H A P. XVI.

*Of Trochaic Measure.*II. **T**H E Trochaic.

This Measure consists of all Trochees, with a supernumerary long Syllable at the End of the Line, without the Admission of any other Feet. As a Specimen of this, take the following Lines.

## I.

Blest with | Sense, with | Temper | blest,  
 Wisdom | o'er thy | Lips pre|sides,  
 Virtue | guards thy | generous | Breast,  
 Kindness | all thy | Actions | guides.

## II.

Every | Home-felt | Bliss is | mine,  
 Every | Female | Grace is | thine,  
 Chaste De|portment, | artless | Mein,  
 Converse | sweet, and | Heart se|rene.

## III.

Sinks my | Soul with | gloomy | Pain ?  
 See, she | smiles, 'tis | Joy a|gain.

*Swells a | Passion | in my | Breast ?*  
*Heark, she | speaks, and | all is | rest.*

## IV.

*Oft as | Clouds my | Path o'er | spread,*  
*Doubtful | where my | Steps should | tread,*  
*She with | Judgment's | steady | Ray,*  
*Marks and | smooths the | better | Way.*

Fitzosborn's *Letters*

Sometimes the Lines of the Stanza end with alternate Rhime, and the first and third Line with a double one. e. g.

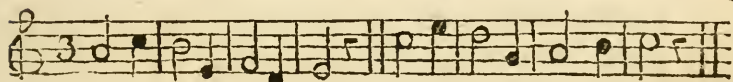
*If 'tis | Joy to | wound a | Lover,*  
*How much | more to | give him | ease !*  
*When this | Passion | we dis | cover,*  
*O, how | pleasing | 'tis to | please !*

## C H A P. XVII.

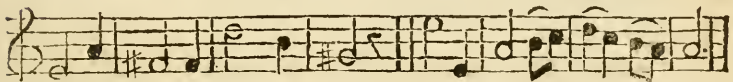
*Observations on the Trochaic Measure.*

**O**N this Kind of Measure we may make the following Observations.

Observ. I. This Sort of Verse being uniform and pure, is capable of being exactly measured by the Motion of the Hand *per Arsin et Thesis*; and may be set to Musick in *Triple Time*. *e. g.*



*I am not concern'd to know What to morrow Fate will do :*



*'Tis enough that I can say I've possess'd myself to Day.*

Observ. II. This Verse admits of no Feet but Trochees; especially not an Iambic, which having a direct contrary Movement, interrupts the Run of the Verse very disagreeably. *e. g.*

*Then if haply Midnight Death  
Seize my Flesh, and stop my Breath,  
Yet to morrow I shall be  
Heir to the best Part of me.*



This last Line is not pure Trochaic ; for the second Foot being Iambic, throws it quite out of its proper Measure.

Observ. III. Sometimes we find two short Times put for one ; which must always be considered as a Defect in this Measure. For though the Iambic Measure admits of a great Mixture of other Feet, as hath been already seen, yet Trochaics and Anapaestics do not, as every Ear will determine. *e. g.*

*O the soft delicious View,  
 Ever charming, ever new !  
 Greens of various Shades arise  
 Deck'd with flowers of various Dies :  
 Paths by meeting Paths are crost,  
 Alleys in winding Alleys lost ;  
 Fountains playing thro' the Trees,  
 Give Coolness to the passing Breeze.*

Rosalind.

In the sixth Line, the second and third Syllables are both short, and to preserve the Measure must be contracted into one short Time, which interrupts the Flow of the Verse. The Measure therefore would be more pure if the Words had been thus,

*Ways in winding Ways are lost.*

Observ. IV. Sometimes a supernumerary short Quantity is found in the Beginning of the Line ; which, though it be a Defect, yet is not so obvious or ungrateful as the other. *e. g.*

*Foun-*

*Fountains playing through the Trees*

*Give Coolness to the passing Breeze.*

In this last Line you see the measure is compleat without the Word [*Give*]. And though the Sense requires it should be pronounced distinctly, yet the Verse requires it to be pronounced so quick and low as scarce to be discerned, which shews it to be a defect. And therefore it were better thus,

*Sweetly cool the passing Breeze.*

Whereby the same Sense and Measure are preserved.

Observ. V. There is too much Uniformity in this Kind of Measure to make it long pleasing; and therefore it is never used in a long Work, or in any Subject that requires the Solemn or Sublime; to which the mixt Iambic is peculiarly adapted. It is most suitable to Sonnets and Subjects of Amusement; and most adapted to the Taste of Children, who are not so apt to be offended with the Jingle of Sounds or Identity of Numbers.

Observ. VI. As a Trochee is the Reverse of an Iambic Foot, so the Trochaic is directly opposite to the Iambic Measure. *This* being strong and masculine, and *that* weak and languid; as all those Measures are that move from a long to a short Quantity.

Observ. VII. Under the Trochaic Measures may be comprehended the *Anacreontic* Verse. This is usually divided into Stanzas, each Stanza containing four Lines which Rime alternately to each other;

I

and

and every Line consists of three Troches and a long Syllable. *e. g.*

## I.

*Cease, Trelawney, cease to teize me,  
Mirth and Music are but vain;  
Wine and Laughter now displease me,  
And thy Rules increase my Pain.*

## II.

*These are Joys all out of Season,  
Empty, trifling, pert and dull;  
Cease then, Peter, cease to reason,  
Lest thou prove the greater Fool.*

## III.

*Couldst thou teach me to despise her,  
Pleas'd I'd listen to the Sound,  
Else what boots it to be wiser?  
Since thy Precepts false are found.*

The Rules to be observed in composing this Kind of Verse are these following. (1.) Not a single unnecessary Expletive is to be admitted. (2.) The first and third Lines should conclude with double Rime. (3.) There must not be one studied Phrase, Simile, or far-fetched Expression; but all should be smooth, easy and harmonious, and the Words follow each other in the same natural Order as in common Conversation. (4.) Frequent Repetitions of the same Word, if natural, is very graceful. (*Lastly*) The Ode should conclude with the same Thought, and almost in the same Words with which it began.

Observ.

Observ. VIII. This Measure which is naturally soft, languid and flowing is extremely well fitted for the Description of the most tender and melting Passions either of Love or Sorrow; or of those softenings of the Heart that arise from a Mixture of both: and especially when the double and single Rimes, and the long and short Lines are skilfully intermixt. *e. g.*

*On a Bank beside a Willow,  
Heaven her Covering, Earth her Pillow,  
Sad Amynta sighs alone!  
From the cheerless Dawn of Morning  
'Till the Dews of Night returning;  
Singing thus she made her Moan,  
" Hope is banish'd,  
" Joys are vanish'd,  
" Damon my Belov'd is gone!"*

Dryden.

## C H A P. XVIII.

### *Of the Anapæstic Measure.*

THE next Kind of Measure (and the last I shall take notice of) is the Anapæstic.

Into this no Number can be regularly admitted, but the *Anapæst*; a trissyllable Foot, having the two first Syllables short and the last long. *e. g.*

Young Stre|phon, a Shep|herd that long | had been smit,  
 With the Charms | of fair Syl|via's Beau|ty and Wit,  
 As he si|lently wan|der'd to soothe | his soft Pain,  
 Met an|tient Palæ|mon a neigh|bouring Swain.  
 Thou art pen|five my Friend, | said the chear|ful old Hind,  
 That lan|guishing As|pect betrays | thy fond Mind.  
 Such sigh|ing in se|cret and haunt|ing the Grove  
 Are sure | Indica|tions of b|eing in Love.  
 Alas! | cry'd the Youth, | my Disease | thou hast found,  
 But where | is the Balm | that can cure | the deep Wound?

---

## C H A P. XIX.

### *Observations on the Anapæstic or Dactylic Measure.*

ON this Species of Verse I would observe

(1.) That it is sometimes divided into Stanzas of four Lines, each containing three Feet with alternate Rime. *e. g.*



True Love | in a Soul | that's sincere,  
 Is bet|ter than Lan|guage or Art.  
 Fine Si|miles tick|le the Ear  
 But Na|ture must sof|ten the Heart.

(2.) The long Metre of this Kind of Verse is best adapted to Catches, Tales and Sonnets, or Subjects of Wit and Humour. *e. g.*

*If 'ere in thy Sight I found favour, Apollo,  
 Defend me from all the Disasters that follow;  
 From the Knaves and the Fools, and the Fops of the Time,  
 From the Drudges in Prose, and the Triflers in Rhime.  
 From dull thinking Blockheads as sober as Turks,  
 And petulant Bards, who repeat their own Works;  
 From all the gay Things of a dressing-Room Show,  
 From the Sight of a Belle, and the Smell of a Beau.*

(3.) When the Metre is very short consisting only of two Feet in the Line, with immediate Rhime, it is then proper to describe a bold and martial Spirit, and express Indignation and Fury. *e. g.*

No, no | 'tis decreed  
 The Trai|tress shall bleed;  
 No Fear | shall alarm  
 No Pi|ty disarm;

*In my Rage | shall be seen*  
*The Revenge | of a Queen.*

Rosalind\*

(4.) Nothing is more common in this Sort of Measure than to drop the first Time of the first Foot; which makes the Line begin with an Iambic instead of an Anapæst.

This can scarce be called a Defect, because it does not at all offend the Ear, and being in the Beginning of the Line makes little or no Alteration in the Time, which is easily supplied by a short Pause. Of this you have a Specimen in the first Foot of each of the four first Lines just now cited. To see the Difference which such an Ellipsis makes, you may fill up the forementioned Feet in the following Manner.

*No, no, no | 'tis decreed*  
*That the Trai|tress shall bleed,*  
*For no Fear | shall alarm*  
*And no Pi|ty disarm.*

(5.) Sometimes a short Syllable is wanting in the Middle of a Verse; and then to preserve the Time, the Voice must dwell the greater while on the preceeding long one. e. g.

*Once*

Once | on a Time | as old Sto|ries rehearse

A Fri|ar would needs | shew his Ta|lent in Latin ;

But was fore|ly put to't | in the Midst | of a Verse,

Because | he could find | no Word | to come pat in.

Here you observe that the third Foot of the last Line is imperfect by one Time, or a short Syllable is wanting to compleat it. To compensate which the Voice is obliged to rest so much longer on the preceeding Syllable [*find*]. It is therefore an undoubted Defect in the Measure; which might be mended thus

Because | he could find | not a Word | to come pat in.

Here also you may further observe, that the first Foot of the first Line [*Once*] is defective by two short Syllables; which is a Liberty seldom taken.

(6.) There is another Kind of Metre in Anapæstic Verse that is sometimes used, and that is, when each Stanza consists of six Lines, the third and last containing each of them three Feet, and corresponding with a double Rime, the other four containing two Feet each with immediate Rime. *e. g.*

Since con|jugal Passion

Is come | into fashion,

And

*And Mar|riage so blest | on the Throne is,*

*Like Ve|nus I'll shine,*

*Be fond | and be fine,*

*And Sir Truf|ty shall be | my Adonis.*

(7.) But after all, this Measure, which I have hitherto called, and reduced as, *Anapæstic*, may perhaps with equal Reason be called (and with equal ease be reduced to) the *Dactylic* Measure; by only beginning the Foot at the first long Quantity, and joining the long Syllable at the end of the Line to the short Syllables that begin the ensuing, to compleat the Dactylic Foot. *e. g.*

*What | tho' I have | skill to com| plain,*

*And the | Muses my | Temples have | crown'd?*

*What | tho' when they | hear my soft | Strain,*

*The | Sisters sit | weeping a|round?*

*Ab | Colin 'tis | all but in | vain*

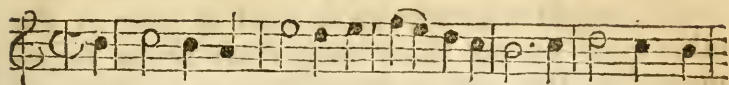
*Thy | Pipe and thy | Lawrel re| sign ;*

*Thy | fair one in|clines to a | Swain*

*Whose | Music is | sweeter than | thine.*

And indeed this Measure must be thus reduced when set to Musick, in order to have the Hand or  
Foot

Foot down at the long Syllables, and when the Bar begins, as it always ought. *e. g.*

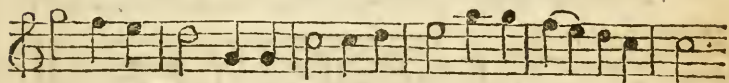


*My | Time, O ye | Muses was | happily | spent, when | Phœbe went  
Ten | Thousand soft | Pleasures I | found in my | Breast sure | never fond*

S



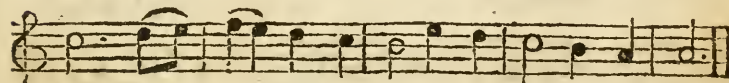
*with me where|ever I | went. But | now she is | gone and hath  
Shepherd like | Colin was | blest.*



*left- me be|hind, what a | wonderful | change on a | sudden I | find !*



*when | things were as | fine as could | possibly | be, I | tho't 'twas the*



*Spring, I | tho't 'twas the | Spring, but a | lafs ! it was | she.*

(8.) As this Dactylic Measure is confined to one Kind of Number, and that consisting of two equal Parts, it ought most regularly to be set to that Kind of Music whose Movement corresponds with that of the Numbers ; that is, to Tunes of common Time, whose Bars consist of two equal Parts : as in the Instance just above. However we often find it set





designed for Musick (in order to diversify the Harmony) introduce them all (*b*).

I shall trouble the Reader with no further Particulars. What hath been said, I hope, will give him a distinct Idea, though not a perfect Knowledge of (what hath been so little attended to) *the Power of Numbers, and the Principles of Harmony in Poetic Compositions*. Which was the Design of this Essay.

(*b*) It were beside my Design to speak here particularly of the several Sorts of English Poetry, as divided into *Heroic, Pastoral, Elegy, Satire, Comedy, Tragedy, Epigram* and *Lyric*. Let it suffice to observe that their distinguishing Characters are these; of *Heroic, Gravity*; of *Pastoral, Simplicity*; of *Elegy, Tendernefs*; of *Satire, Sharpness*; of *Comedy, Humour*; of *Tragedy, Pathos*; of *Epigram, Point*; and of *Lyric, Sweetness*.

F I N I S.

E R R A T A.

Page 7. line 8. from the Bottom. for *reallity*, read reality.

23. l. ult. Marg. for *ωρεα*, r. *φρεα*.

Id. for *τωι*, r. *τω*.

55. l. 4. for *source*, r. source.

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PROSAIC NUMBERS:

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POWER of NUMBERS  
And the  
PRINCIPLES of HARMONY  
IN  
POETIC COMPOSITIONS.



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# P R E F A C E.



THE following Essay is chiefly intended for the Benefit of those, whose Province calls them to employ much of their Time and Study in Composition ; and to engage their Attention to one Branch of that Art, which though cultivated with great Assiduity and Exactness by the Antients, is but little known to many, and much neglected by most of the Moderns.

What I mean, is a critical Regard to the Structure of their Periods ; or such a Care in the Choice and Disposition of their Words as will give them that agreeable Flow which

the Antients called *Rhythmus* : The Harmony of which every good Ear perceives, but the Principles from whence it flows, the Rules on which it depends, and the Way to acquire it, very few have any Knowledge of or Concern about.

And it is really somewhat surprising that our modern Rhetoricians should lay so little Stress upon a Thing which the antient Orators considered as so important. The true Reason of which I believe is this, it is generally looked upon as one of those Minuteneffes of Stile which are below the Notice of an elevated Genius, or at least would be too dull and dry a Study to be relished by Persons of a refined Taste ; and so the whole Business is left to the Ear, by which the Writer is led, and the Reader judges, at Random. But to this Case is applicable that well known and just Observation, *Ea parva non ducenda sunt, sine quibus magna consistere non possunt.* These Things are not to be counted little or unnecessary, without which great Things can never be attained. Otherwise the Elements of all Languages and the Rudiments of all Sciences may be counted low and trifling.

It

It is the Connection which these Things have with greater, that gives them their Importance, and a Claim to our Attention. Which is all the Apology I shall make for any Thing which may be thought minute or dry in the following Essay.

But however dull or difficult such a Study may appear to the Reader at first, I am well satisfied, that as soon as he comes to make a little Progress in it, he will be fully convinced that the Pleasure and Importance of it are more than equal to all the Pains he took to attain it. And of this let one who is very well versed in this Subject be Judge.-----“ Many Writers (says  
 “ he) both in Verse and Prose, have been  
 “ very exact in their Choice of Words, elegant and adapted to the Subject ; but  
 “ being destitute of a just Ear, run into  
 “ dissonant and jarring Measures, by which  
 “ they lose their Labour and spoil the  
 “ whole. Their Productions are unpleasant and nauseous to the Reader. Others,  
 “ though so unlucky as to chuse mean and  
 “ vulgar Words, yet by arranging them in a  
 “ melodious Manner, have given a surprising Beauty to their Diction. The  
 “ Truth

“ Truth is, the Position of Words seems  
 “ to bear the same Proportion to the Choice  
 “ of them, as the Words themselves have  
 “ to the Sentiments. As the finest Senti-  
 “ ment is cold and languid when not clo-  
 “ thed with the Ornament of beautiful  
 “ Language, so the Invention of the most  
 “ pure and elegant Expressions will have  
 “ small Effect unless you add an harmo-  
 “ nious Composition (a).”

“ It would be too dull a Piece of Cri-  
 “ ticism (as the same Author observes) for  
 “ the Generality of Readers to consider  
 “ the Nature, Formation and Sound of the  
 “ different Vowels, their Junction with  
 “ Consonants, and the Formation of Syl-  
 “ lables; the due Length and Shortness  
 “ of these, and what Pronunciation is pro-  
 “ per to them; and to define their Num-  
 “ bers would appear Scholastic, and down-  
 “ right Pedantry to a Modern, who loves  
 “ his Ease too much to be fettered by such  
 “ Rules. But this is certain that he who  
 “ is wholly unexperienced in a Theory of  
 “ this Kind, and never took the Trouble  
 “ to reflect on it, cannot possibly be Mas-  
 “ ter

(a) See *Geddes* on the Composition of the Antients, p. 3.



“ ter of a beautiful Stile : he writes at ran-  
 “ dom, is guided by no Rule in his Com-  
 “ position, and knows nothing of the just  
 “ Measures and Cadency of Language (*b*).”  
 -----And again, “ What ever renders a Pe-  
 “ riod sweet and pleasant, makes it also  
 “ graceful ; a good Ear is the Gift of Na-  
 “ ture ; it may be much improved but not  
 “ acquired by Art. Who ever is possessed  
 “ of it, will scarcely need dry critical Pre-  
 “ cepts to enable him to judge of a true  
 “ Rhythmus, and Melody of Composition :  
 “ Just Numbers, accurate Proportions, a  
 “ musical Symphony, magnificent Figures,  
 “ and that Decorum which is the Result  
 “ of all these, are *Unison* to the human  
 “ Mind ; we are so framed by Nature that  
 “ their Charm is irresistible (*c*).”

In this then the Ear is a better Judge  
 than Guide ; it will much easier determine  
 what a true Rhythmus is (*d*), than teach  
 us how to attain it. But as *Tully* some-  
 where

(*b*) Id. p. 18, 26.

(*c*) Id. p. 10, 11.

(*d*) Et tamen omnium longitudinum at brevitatum in sonis,  
 sicut acutarum graviumque vocum, Judicium ipsa natura in  
 auribus nostris collocavit.——Aures enim, vel animus aurium  
 Nuntio, naturalem quandam in se continet vocum omnium



where tells us that the Laws of Verse were originally invented, by reflecting upon and attending to that Order and Position of Words and Quantities which were most pleasing to the Ear, so all the Rules for attaining a true Rhythm in Prose Compositions have the same Original. And by considering what it is that the Ear most approves, Laws are invented and Rules contrived for acquiring such a Stile in writing, which at once conveys Pleasure to the Ear and Improvement to the Mind ; by which we are to judge of all Composition in general, whether of Verse or Prose.

And here let it be observed, that as the Ear confirms those Rules which lead us to a perfect Rhythm, so the Rules will be some Help to the Ear in judging of it.

I shall only add, that the following Piece pretends to nothing more than its Title expresses, *viz.* an *Essay* on the Subject. To have gone deeper into it would not have consisted with a proper Application to another Kind of Studies, to which the Providence of God more immediately calls me. If it be a Means of exciting others

others to pursue it further, or may be helpful to any young Lovers of Learning, and especially the Students and Candidates for the sacred Ministry, to facilitate their Compositions, and give an easy Grace and Dignity to their Language, I apprehend it may be of some Service to Mankind ; which is all the End I aim at.





T H E

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C H A P. IX.

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C H A P. X.

*The Advantage of a numerous Composition.*  
p. 72,—76.







A N  
E S S A Y  
O N T H E  
Power of Numbers, &c.

---

C H A P. I.  
I N T R O D U C T I O N.

*The high Esteem the Antients had for numerous Composition. The general Neglect of it among the Moderns. The Reasons of that Neglect. And the Weakness of those Reasons.*



NUMEROUS Composition was held in great Esteem among the best ancient Writers, especially about the Time of Cicero.

*Isocrates*, who is universally admired for his Numbers, observing the Effect which they had upon the Mind in Verse, is said to be the first



Nor did that great Orator himself think this Art beneath his Notice. He wrote upon it, and very happily served himself of it. By the Power of Numbers united with that of Reason, he confounded the audacious *Cataline*, and silenced the eloquent *Hortensius*. His perswasive Art would have lost its Force without the Help of the *Rhythmus*, and all *Demosthenes's Thunder* have failed him, had it not been hurled in Numbers (*d*)

*Longinus* who writ two Treatises on Harmonious Composition, which are now lost, makes it a Branch of the *Sublime*; and sais, “ it hath not only a natural Tendency to perswade and please, but to “ inspire us, in a wonderful Degree with a generous “ Ardor and Passion (*e*);” attributing the same Effect to it as to Music: and illustrates its Efficacy by a well chosen Instance out of *Demosthenes's* Oration *de Coronâ*. And how much this very Art which he recommends contributed to make his Writings an Example of that *Sublime* they describe, every one of good Taste and Judgment will easily see.

This Subject hath been handled with great Nicety and Refinement by *Demetrius Phalareus*, *Dionysius of Halicarnassus*, and *Quintilian*; especially the two last (the former of which lived about fifty, and the latter about an hundred and fifty Years after *Cicero*) have made many curious Observations upon it; some of which I shall hereafter make Use of. And the English Reader would be really surprized to see with what Exactness they lay down Rules concerning

B 2

Times,

(*d*) *Quasi verò Trallianus fuerit Demosthenes: cujus non tam vibrarent fulmina illa, nisi numeris contorta ferrentur. Cic. Orat. ad finem.*

(*e*) *Οὐ μόνον ἐστὶ περὶ ἡδονῆς καὶ ἡδονῆς ἢ Ἀρμονία φυσικὴν ἀνθρώποις ἐνέργουσα. ἀλλὰ καὶ μετ' ἐξαγωγῆς καὶ πάθος θαυμαστὸν τι ὄργανον. Longin. de Sublim. Sect. 38.*

Times, Feet, and Measures, in Prose as well as Verse ; and how nicely they examine and anatomise Sentences, Words, Syllables, and even Letters, to find out the most soft and pleasing Sounds to improve the Harmony of the Composition.

It must be acknowledged indeed that after the Dissolution of the Roman Republick, this Art began to be perverted by being too much admired. Men grew excessively fond of the numerous Stile, and readily sacrificed the Strength and Energy of their Discourse to the Harmony and Cadence of their Language. *Pliny* the younger often complains of this contemptible Affectation. And *Quintillian* speaks of certain Prose-Writers in his Time, who boasted that their Compositions were so strictly Numerous, that their Hearers might even beat Time to their Measures. And it should seem that even in *Tully's* Time this Matter was carryed to Excess ; since even then the Orators dealt so much in Numbers, that it was made a Question, wherein they differed from the Poets.

But this was a manifest Abuse of the Art ; which in itself is so far from being Effeminate that it not only adds Grace but Strength to the Powers of Persuasion : otherwise it had never been so much studied, recommended and practised by all the great Orators among the Antients.

However it must be owned that if the Antients carried this Matter to an Extreme one Way, the Moderns have run into as great another. If *they* too much admired this Art, *these* too much neglect it. Harmony in Prose Compositions seems now to be little understood ; and the Principles from whence



it flows still less. Many modern Writers, and those of no inconsiderable Name, are so very incurious in this Point, that provided there be Grammar and Thought they seem concerned for nothing else. As if a graceful Stile did not shew a fine Thought to as much Advantage as a decent Dress does a fine Gentleman. Intrinsick Excellence will not excuse a negligent Slovenliness in either. Hence it is (as *Dionysius* (f) observes) that we see the Language of one Writer low and creeping, of another mutilated and broken, of another shamefully coarse and deformed ; which is owing not altogether to an ill Choice of Words (as some are apt to think) but oftentimes to a mere Neglect of Numbers ; and which perhaps might be intirely rectified with Regard to some particular Periods, only by the Omission or Transposition of a single Word.

I would not however in what I say be thought to prefer the Beauty of Elocution to that of Sentiment ; which last is as much preferable to the first, as a Jewel is to the Casket that contains it. But why may not a precious Stone be well polished and well set ? And who is not sensible of its superior Lustre when it is so ?

Several Writers have taken Notice of this Defect in our modern Compositions. Dr. *Pemberton* speaking of the Numbers in the Greek and Latin Tongues says, “ that these Measures were of such Efficiency in those Languages, that the adjusting their Periods to some agreeable Rhythmus or Movement, by an apt Succession of long and short Syllables,

(f) Οἷς δὲ μὴ ἐγένετο πρόνοια τῶν μέτρων, οἱ μὲν ταπεινὰς, οἱ δὲ κατακεκλασμένους, οἱ δὲ ἄλλην τινὰ ἀσχυρὴν ἢ ἀμπορίαν ἐχέουσας ἐξηγεῖσθαι τὴν γραφὴν. *Dionys. Halicarn. de Struct. Orat. Sect. xviii.*



“ Syllables, was considered in Oratory as an Art of  
 “ great Importance towards the Perfection of Elo-  
 “ quence. In our Language this seems to be scarce  
 “ thought of; though perhaps, what we common-  
 “ ly call Smoothness of Style is in Part owing to  
 “ something Analagous; namely such a Arrange-  
 “ ment of the Words whereby the Syllables follow  
 “ one another with a free and easy Cadence (g).”

Another Author, who for his numerous Stile is one of the first among the Moderns, and, I think, second to few of the Antients, justly observes, “ that  
 “ among the principal Defects of our English Ora-  
 “ tors, their general Disregard of Harmony has, I  
 “ think, been the least observed. It would be In-  
 “ justice indeed to deny that we have some Perform-  
 “ ances of this Kind among us tolerably Muscal;  
 “ but it must be acknowledged at the same Time,  
 “ that it is more the Effect of Accident than De-  
 “ sign; and rather a Proof of the Power of our  
 “ Language than the Art of our Orarors.” One  
 probable Reason which he assigns for this Neglect  
 is, “ that possibly that Strength of Understanding  
 “ and Solidity of Reason, which is so eminently  
 “ our national Characteristick may add something  
 “ to the Difficulty of reconciling us to a Study of  
 “ this Kind; as at first Glance it may seem to lead  
 “ an Orator from his grand and principal Aim, and  
 “ tempt him to make a Sacrifice of Sense to Sound.”  
 —In Reply to which he adds—“ that *Tully*  
 “ and *Quintillian*, those great Masters of numerous  
 “ Composition, have laid it down as a fixt and in-  
 “ variable Rule, that it must never appear the Ef-  
 “ fect of Labour in the Orator; that it is the high-  
 “ est

“ est Offence against the Art to weaken the Ex-  
 “ pression in Order to give a more musical Tone  
 “ to the Cadence ; that the tuneful Flow of the  
 “ Periods must always seem casual ; in short, that  
 “ no unmeaning Words are to be thrown in merely  
 “ to fill up the requisite Measure, but that they  
 “ must still rise in Sense as they improve in Sound (*b*).”  
 Which Rule is here very happily exemplified in  
 the very Words that describe it.

Others have imagined that our Language is not  
 capable of being refined and beautified in this Man-  
 ner. “ The free Language we speak (says an inge-  
 nious Author) will not endure such refined Regula-  
 “ tions, for Fear of Incumbrance and Restraint.  
 “ Harmony indeed it is capable of to a high Degree,  
 “ yet such as flows not from Precept, but the Ge-  
 “ nius and *Judgment* of Composers. A good Ear  
 “ is worth a thousand Rules ; since with it the  
 “ Periods will be rounded and sweetened, and the  
 “ Stile exalted, so that Judges shall commend and  
 “ teach others to admire ; and without it, all En-  
 “ deavours to gain Attention shall be Vain and In-  
 “ effectual, unless where the Grandeur of the  
 “ Sense will atone for rough and unharmonious Ex-  
 “ pression (*i*).”

But in what Sense our Language is capable of  
*Harmony to a high Degree*, and yet *will not en-  
 dure* those *Regulations* that are necessary to it ; or  
 how it can flow from the *Judgment* of the Com-  
 posers without some Rule to direct that *Judgment*  
 (for *Judgment* implys some Rule to judge by) I  
 do

(*b*) *Fitzjourn's* Letters. Letter 24.

(*i*) *Smirk's* Notes and Observations on *Longinus*. p. 183.

do not very clearly conceive. — *A good Ear is worth a thousand Rules.* — 'Tis true ; so it is in Music. But an Acquaintance with the musical Notes and Chords, and the Rules and Principles of Harmony is notwithstanding necessary to make a good Musician. If we are to have no Rules, what must they do that have no Ear? And the best Ear may sometimes receive very proper Correction from Precept.

In short, this learned Author must mean, either that the Rules relating to numerous Composition so accurately laid down by the Antients, are not applicable to our Language ; or if they are, there is no Need of them. But which ever of these he means (for he does not expressly say which, but seems to intimate both) the direct Contrary, I believe, will appear to the Reader in the Sequel of this Treatise. The Design of which is to shew, that the Rules and Principles of this Art, which was so much the Study and Admiration of the Greek and Roman Writers, are as Applicable to our Language as theirs, and in what Manner they are to be actually applyed in Order to Improve the Harmony of Prose Composition.

## C H A P. II.

*The Nature and Quality of simple Numbers or Feet, seperately considered.*

THE simple Feet are these following

Feet of two Syllables.

Pyrrhic      ~ ~

Iambic      ~ -

Trochee      - ~

Spondee      - -

Feet of three Syllables.

Tribrachys      ~ ~ ~

Dactyl      - ~ ~

Amphibrachys      ~ - ~

Anapæst      ~ ~ -

Bacchic      ~ - -

Cretic      - ~ -

Palimbacchic      - - ~

Molossus      - - - (k)

These Numbers, considered in themselves or unconnected with any other, are either Generous and Strong, or Base and Weak.

B

The

(k) For a more particular Account of the several Numbers both simple and compound, See *The Essay on the Power and Principles of Harmony in Verse*, Chap. vi.

The generous Numbers are these,

Iambic	--
Spondee	--
Anapæst	---
Cretic	---
Bacchic	---
Molossus	---

The base Numbers are these (l).

Pyrrhic	--
Trochee	--
Tribrachys	---
Daetyl	--- (m)
Amphibrachys	---
Palimbacchic	---

These

(l) When we call these Feet base, low and feeble, we only mean when they are taken by themselves ; for when they are judiciously blended with others, they are of equal Importance with the rest, and (like Mortar in a Building) contribute as much to the Strength and Beauty of the Composition. Which *Quintillian* does not seem to have attended to, when he blamed *Dionysius* and other Writers before him for making this Distinction. [*Miror autem (sais he) in hac Opinione doctissimos homines fuisse, ut alios pedes ita eligerent, alios damnarent, quasi ullus esset quem non sit necesse in oratione deprehendi.* De Instit, Orat. l. ix, c. 4.] For certain it is that these Feet which are called Base, Weak, and Low, are really so, when taken by themselves or only with themselves, and not intermixt with those of better Quality.

(m) Though *Dionysius* calls this *σεμνός*, i. e. a grave and venerable Foot, yet he only means when it is taken in Conjunction with the Spondee, which corrects and tempers it. And thus he immediately explains himself, *καὶ ἐς κάλλος ἀρμονίας ἀξιολογώτατος, καὶ τό γε ἡρώϊκον μέγρον ἀπὸ τῆς κοσμεῖσθαι ὡς ἐπὶ τὸ πολὺ.* De Struct. Orat. Sect. xvii. i. e. it's very well fitted to Harmonize the Verse, and to be an Ornament to the Heroic Measure ; where it is always mixt with Spondees. But of itself it is too light and feeble, and never fit to End a Verse. And therefore those Measures that admit it, always require for a Close



These Numbers are called generous or base, because the Movement of the one is Sublime and Strong, and that of the other Low and Feeble.

Now this different Movement of the Feet depends upon two Things.

(1.) The different Quantities or Number of Time they contain, for a Foot that consists of more Times is ordinarily more Magnificent than one that consists of fewer. *e. g.* A Spondee (--) is more noble than a Pyrrhic (v), because that consists of four Times and this but of two; and a Molossus (---) more noble than a Tribrachys (vvv) because the former hath double the Times of the latter.

(2.) Another Thing on which the different Movement of the Feet depends, is the Quantity of the Syllable with which it ends; for a Foot that ends with a long Syllable is more Strong and Sonorous, and consequently more Noble and Generous, than one that terminates in a short one. Thus an Iambic (v-), is more noble than a Trochee (-v); an Anapæst (vv-), than a Dactyl (vvv): Though the Trochee contains just the same Number of Times as the Iambic, and the Anapæst as the Dactyl. So that in this Case the Excellence of one above the other depends altogether on the Quantity of the final Syllable.

But here let it be remarked, that of those which I call the generous or the noble Feet, some are more excellent than others; which is occasioned by a short Syllable preceeding the final long one. And

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this

one or two long Syllables to qualify it; as in the Latin *Hexameters*, and the English *Dactylic Measure*. See *the Essay on the Power &c. of Harmony in Verse*, Chap. xix.

this indeed makes a more considerable Difference in the Nature of the Feet, than the Difference of Times they contain. Hence an Iambic (v-) is reckoned a better Foot than a Spondee(--), though the latter contains the most Times ; and for the same Reason the Anapæst(vv-) is more excellent than the Molossus(---); because the final long Syllable is rendered more distinct strong and emphatical by coming immediately after a short one.

Hence then it follows that the Iambic (v-) is the most noble and generous of all the Feet (*n*) ; and that the rest have their Degree of Excellence in Proportion as they approach to or recede from it, in the following Order, Iambic (v-), Anapæst (vv-), Cretic (vv-), Bacchic (v--), Spondee (--), Molossus (---).

And it is observable that this Order or Disposition, *viz.* that a quick should be succeeded by a slow Movement, is universally agreeable. For as a long Time is best after a short one, so is a long Foot after a short one, a long Word after the short ones (*o*), even as the slow Measures in Verse, and the slow Airs in Music come in most agreeably after the quick ones. This is as pleasing to the Ear as Rest after

(*n*) Hence *Aristotle* says that in his Time it was more used than any other Number by those who spoke in Public. Ἀυτὴ ἐστὶν ἡ λέξις ἢ τῶν πολλῶν. Διὸ μάλιστα πάντων τῶν μέτρων ἱαμβεὶα θύγγουσαι λέγουσιν. *Rhetor.* 1. 3. c. 8. And again in his *Poetics*, Ex omnibus Metris Sermoni quotidiano accommodatum maximè est *Iambicum*. Cui rei id signo est, quod plurima nos Iambica proferamus imprudentes in Collocatione mutuâ. *Arist. Poet.* c. 2. None of all the Measures run more naturally into our common Speech than the Iambic ; as appears from hence, that in our ordinary Conversation we often speak in IAMBICS, before we are sensible of it.

(*o*) Ideoque etiam brevium Verborum ac Nominum vitanda Continuatio, et ex diverso quoque longorum : afferunt enim quandam dicendi Tarditatem. *Quint.* 1. ix. c. 4,

after Motion is to Nature. If it be enquired, whence the Agreeableness of this Order arises, or on what Principles in Nature it is founded; this Mystery perhaps lies too deep for our Discovery: Let it suffice that universal Experience verifies the Observation.

Another Thing that deserves to be observed on this Subject is, that as some of the generous Feet are more noble than others, so they have each of them their respective Qualities. *e. g.* A Spondee (--) is a grave and majestick Foot (*p*); *Molossus* (---) sublime and stately (*q*); *Bacchic* (---) strong and solemn (*r*); a *Cretic* (---) is a bold and eager Foot (*s*); the *Anapæst* (---) rapid and vehement; excellently adapted to martial Music and martial Songs, which are therefore frequently set to this Measure. *e. g.*

~ ~ ~ ~ ~  
*With Hearts bold and stout*

~ ~ ~ ~ ~  
*We'll repel the vile rout,*

~ ~ ~ ~ ~  
*And follow fair Liberty's Call;*

~ ~  
*We'll*

(*p*) *Hebetior videtur et tardior, habet tamen stabilem quandam et non expertem Dignitatis gradum.* Cic. Orat. Ed. Lond. Tom. 1. p. 166.

(*q*) Ὑψηλός δὲ καὶ ἀξιομαχίμος ἐστὶ, καὶ διακελευκὸς ὡς ἐπὶ πολέῳ.  
*Dion. Hal. de Struct. Orat. Sect. xvii.*

(*r*) So called, because in this Kind of Measure the *Dithyrambic* Poets used to rant out their Songs in Honour of *Bacchus*. What is here called *Bacchic*, *Dionysius* calls *Hypobacchic*; and terms it, ὁ ῥυθμὸς ἀξιώμα ἔχων καὶ μέγεθος. *Ibid.*

(*s*) Because it approaches near to the *Iambic*, and (as *Tully* observes) sounds to the Ear pretty much like the *fourth Pæon*, or *Pæon posterior*. (---) as it contains the same Number of Times; and all the Difference between them is, that the two short Syllables in the Beginning of the Latter are contracted into one long one in the Beginning of the Former. *De Oratore*, l. 3.

We'll rush on the Foe,  
 And deal Death in each Blow,  
 Till Conquest and Honour crown all.

And *Tully* tells us it is the Measure in which the Roman Generals were wont to harangue their Men (*t*); as nothing is better fitted to excite the Passions (*u*). And the *Iambic* (which is of all the Numbers most generous) is very strong and sonorous, very proper (as *Horace* observes) to excite and express the Passion of Anger (*v*). Hence the *Anapæst* and *Iambic* are not improperly called by some, the *pushing Numbers*.

And how naturally the Spondee, Anapæst and Iambic (which are the most bold, strong and sonorous Feet) do run into a Martial Air, may be seen in the Margin, which demonstrates the Qualities that have been just assigned them (*w*).

The

(*t*) *Nec adhibetur ulla sine Anapæstis Pedibus Hortatio.* Tuscul. Quæst. l. ii. c. 16.

(*u*) Ἀνάπαιστος σεμνότητα δὲ ἔχει πολλήν, καὶ ἐνθα δὲ μέγεθος περιθῆναι τοῖς πράγμασιν ἢ πάθος ἐπιλήδειός ἐστι παραλαμβάνεσθαι. *Dion. Hal. de Struæ. Orat. Sect. xvii.*

(*v*) *Archilocus* proprio rabies armavit Iambo. Art. Poet. l. 79. so *Quintilian*, Aspero contra Iambis maximè concitantur: non solum quòd sint a duobus modò Syllabis, eoque frequentiore quasi Pulsam habent, quæ res lenitati contraria est; sed etiam quod omnibus partibus insurgunt, et a brevibus in longas nituntur et crescunt. *De Inst. Orat.* l. ix. c. 4. *Arist. Poet.* c. 2.

The double double Beat  
 Of the thundering Drum

Cry;

The Drum is an Instrument which in a wonderful Manner shews the Force and Power of Poetic Numbers ; for though its Sound be only a Monotony, yet it exactly expresses all the different Qualities of the several Feet. And when we beat those Numbers upon it, only by varying the Movement into quicker or slower, and making the Sound stronger or softer, the Mind is affected as much as it is by an Instrument that runs all the Notes of the *Gamut*.

Let us try then if we cannot, by imitating the Sound of this Instrument, exemplify the different Qualities of the several Feet as before described ; by giving both to the base and the generous Numbers all the Advantage they can receive from Order or the Succession of the long Syllables after the short ones.

The base Numbers are these, *Pyr* : *Troch* : *Tribr* :  
*Daët* : *Amphibr* : *Palimbac* :

And

    ˘     —     ˘     ˘     —  
Crys, *Heark!* the *Foe's* come :

    —     —     ˘     ˘     —     ˘     ˘     —  
Charge! Charge! 'tis too late to retreat!

*Say's Essay the second, p. 167.*

This will be more manifest by beating these several Numbers in proper time upon a Drum, *e. g.*

    ˘   —   ˘   ˘   —   —   —   —   ˘   ˘   —  
Titum titutum tumtum tumtum titutum,

    ˘   —   —   —   ˘   —   —   —  
Titutum tumtum titum tumtum ;

    ˘   —   —   —   ˘   ˘   —   —   ˘   ˘   —  
Titum tumtum titutum tumtum titutum.



And the best Order in which they can be ranged,  
I think, is this,

Pyr : Troch : Tribra : Amphibr : Daët : Palimbac.

tititumti, titititumti, tumtiti tumtumti

The generous Numbers are these, Iam : Spon :  
Anap : Cretic Bacch : Molof.

And the proper Order in which they should  
stand seems to be this,

Cret : Iam : Spon : Bacch : Molof : Anap :  
tumtitum, titum tumtum, titumtum tumtumtum tititum.

How Weak and Effeminate are the Former, and how Bold and Strong the Latter, let any Ear be Judge. Which I think comes near to a Demonstration of what I have been advancing; viz. (1.) That there is an essential Difference in the Qualities of the Numbers, and that some of them, *when taken by themselves*, are more base and weak; and others more strong and generous. (2.) That this is owing in Part to the different Times contained in the Feet which consist of an equal Number of Syllables. But (3.) that the principal Thing to which it is owing is, that in the one Case there is a Succession of a short Quantity after a long one, and in the other of a long Quantity after a short one.

## C H A P. III.

*The different Disposition or Combination of these Numbers is that which constitutes the Difference between a smooth and a rough Stile.*

A Good Stile is both Expressive and Harmonious. The former depends on the happy Choice of the Words to convey our Ideas; the other on the happy Choice of Numbers in the Disposition of the Words. The Language of some is Expressive but Unharmonious; that is, the Writer's Words strongly and clearly convey his Sentiments, but the Order in which they are placed creates a Sound unpleasant to the Ear. The Stile of others is Harmonious but not Expressive; where the Periods are well turned and the Numbers well adapted, but the Sense obscure. The former satisfies the Mind, but offends the Ear; the latter gratifies the Ear, but disgusts the Mind: A good Stile entertains and pleases both. Because the well chosen Words convey the Idea directly to the Reader's Mind, at the same Time that the well chosen Numbers give Musick to the Ear. Though the former is that to which we ought chiefly to attend, yet the latter should by no Means be neglected. And how this, which we call a *numerous* Stile, is to be attained, and on what Principles it depends, is the Subject of the present Enquiry.

Now every Word, except a Monosyllable, is composed of some Foot or Feet (*x*); the right Disposition of which is that which constitutes what is properly called a *numerous Stile*. For though any Combination of Words may be reduced into their respective Numbers of which they are composed, yet unless those Numbers be well adjusted or agreeably intermixed; it is not called a *numerous*, but a *rough, lame or broken Stile* (*y*).

But a smooth and flowing is not the only numerous Stile; that which is rough, masculine and vehement hath sometimes an equal Claim to that Title; provided the Sound of the Numbers conform to the Sense of the Words. To deny this, is in Effect to affirm that there is no Musick but what is soft, and no Verse but what is smooth. If the Sense be sublime and strong, the Numbers should be slow and stately. And be the Sense what it will, the Words should in some Degree be an *Eccho* to it, in Prose as well as Verse. On this Score it is that

*Horace,*

(*x*) Πάν ὄνομα καὶ ῥῆμα καὶ ἄλλο μῦθον λέξεως, ὅτι μὴ μονασυλαβόν ἐστίν, ἐν ῥυθμῷ τινι λέγεται. *Dion. Hal. de Struct: Orat. Sect. xvii.*

(*y*) *Sed omnis nec claudicans, nec quasi fluctuans, et æqualiter constanterque ingrediens, numerosa habetur Oratio.* Cic. Orat.

That Stile (sais Tully) which hath not a limping irregular Movement but a uniform constant Flow, is called a numerous Stile.—But his Meaning in what presently follows, I confess I do not apprehend; where he sais, *Idque quod numerosum in Oratione dicitur non semper numero fiat sed nonnunquam aut concinnitate aut constructione Verborum.* Id. Ed. Lond. T. 1. p. 167. a. i.e. That a numerous Stile is not always owing to the Numbers, but sometimes to a certain neat Construction of the Words.—But what that agreeable Construction of the Words can be owing to, but the Numbers of which they are Composed, I am at a Loss to guess.—Unless he means (as perhaps he may) that there are some Words of so harsh and jarring a Sound, that when they meet (though they may compose a good Number yet) cannot be pronounced without some Difficulty: Which indeed is sometimes the

Case

*Horace*, notwithstanding the Roughness and Irregularity of some of his Measures, especially in his *Satires*, may be deemed, what the smoother *Ovid* calls him, a *numerous* Writer (z).

Were we (as *Dionysius* (a) observes) to use none but the best and most generous Numbers, our Stile would be always Musical; that is, either soft and flowing, or grave and majestick. But as we are obliged for the Sake of Aptitude of Expression to make Use of Words that introduce the weak and feeble Numbers, which tend to break the Harmony and debase the Majesty of our Language, the great Art lies in mixing and disposing of those baser Numbers in such a Manner as that the Harshness of them shall give no Offence to a good Ear; which in this Case is a very sovereign and critical Judge. And this is done chiefly by mixing them with as much good Company as we can; I mean with better Numbers: And disposing of them into those Places where they will be least attended to, that is in the Middle of a Period, and keeping them by all Means from the End of it, where the Ear always expects to be pleased.

Every Sentence may be conceived as divisible into distinct and separate Clauses; every Clause where there is an apparent Cessation of the Voice, should always End with a generous Foot; and all the preceding Numbers be so intermixt, that the short ones be duly qualified by the succeeding long ones; reserving the best and most harmonious Numbers for the Cadence. And this, in short, is what constitutes

D 2

tutes

(z) *Sæpe tenet nostras numerosus Horatius Aures.*

See *Say's Essay*, p. 116.

(a) *De Struct. Orat. Sect. xviii.*

tutes that agreeable Fluency of Words which in Prose we call a smooth and pleasant Stile ; and which, if at the same Time it be clear and expressive, hath all the Elegance of which Prose-Composition is capable. To illustrate this by one plain Instance. A late Divine speaking of the Trinity hath this Expression —

*It is a Mystery which we firmly believe the Truth of, and humbly adore the Depth of.*—Here

the Language is expressive but not harmonious. And what is the Reason of this? Not merely because each Clause of the Sentence ends with the Sign of the Genitive Case (which, if it be sometimes deemed an Inaccuracy, yet does not always interrupt the smooth Flow of the Words) but because it is composed almost intirely of base and feeble Numbers, viz. *Pyrrhics* and *Trochees* ; as appears from the Reduction of them ; which by a small Transposition of the Words might easily be avoided. As thus —

*It is a Mystery, the Truth of which we firmly believe, and the Depth of which we humbly adore.*

Every Ear will soon determine this to be the most agreeable Diction. And the Reason why it is so is now very plain. Because according to this Disposition of the Words, the Sentence is composed altogether of strong and generous Feet, viz. *Iambics* and *Anapæsts*. But the Method of reducing the Members of a Prose Period into the original Numbers of which they are composed, will be more particularly considered in the following Chapter.

But before I conclude this, it may not be amiss to observe, that this is the only Reason, that in  
all



all Languages (especially the learned ones) we find the Words so frequently transposed out of their natural Order ; viz. to give them a softer Flow, a stronger Sound, or smoother Cadence, by reserving the most sweet, strong and generous Numbers for the Close. For which end such a Transposition is always allowable, provided it do not by being too frequent, stiffen the Stile, obscure the Sense, or seem affected.

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### C H A P. III.

*Concerning the Manner of reducing Prosaic Numbers, or examining the Feet of which any Period is composed.*

**H**ERE we are to take *Dionysius* for our Guide ; who hath shewn us in various Instances how Prosaic Numbers are to be reduced (c). To take one out of many, let us see in what Manner he examines the Numbers of that celebrated Speech of *Thucydides*, which he affirms to be so full of Grandeur

and Dignity, and begins thus — οἱ μὲν | πολλοὶ | τῶν ἐν|

θάρδε ἢ | δὴ ἐ|ρηκέ|σαν, | ἐπαινε|σι τὸν προσ|θέντα τῷ | νόμῳ τὸν | λόγον τὸν|δε.

— Now that which gives such an Air of Majesty to this Sentence (says he) is, that each Member of it is composed of the most sublime and generous Feet. For in the first Member, which ends with the Word ἐρηκέσαν, the three first Feet are *Spondees*, the fourth an *Anapaest*, the fifth a *Spondee*, and the sixth

sixth a *Cretic*. And in the second Member of the Sentence, which begins with the Word *ἐπαινέσι*, the two first Feet are *Bacchics* (which he calls *Hypobacchics*) the third a *Cretic*, and the two last Feet *Bacchics*; the whole concluding with an odd Syllable, which is common.

Now here I would make the following Observations.

(1.) That in reducing Prose-Sentences into their Original Numbers, there is no Necessity to confine ourselves to Dissyllable Feet only.

For in reducing the first Member of this Sentence, *Dionysius* uses both the Dissyllable and Trissyllable Feet: But it is capable of being reduced into all dissyllable Numbers; thus—

$$\begin{array}{ccccccc} \bar{O} & \bar{\mu} & \bar{\epsilon} & \bar{\nu} & \bar{\pi} & \bar{o} & \bar{\lambda} & \bar{\lambda} & \bar{o} & \bar{\iota} & \bar{\tau} & \bar{o} & \bar{\nu} \\ \text{O} & \mu\epsilon\nu & \pi\omicron\lambda\lambda\omicron\iota & \tau\omicron\nu \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$$

$$\begin{array}{ccccccc} \epsilon & \nu & \theta & \alpha & \delta & \epsilon & \eta & \epsilon & \rho & \eta & \chi & \omicron & \lambda & \omega & \nu \\ \epsilon\nu & \theta\alpha\delta\epsilon & \eta\delta\eta & \epsilon\rho\eta & \chi\omicron\lambda\omega\nu \end{array}$$

And according to this Method of Reduction you see there is but one feeble Foot among them, *viz.* the *Pyrrhic* in the fourth Place; and even this is not at all amiss, as it is there situated; for the *Spondee* immediately following corrects its Rapidity, and gives it the agreeable Air of an *Anapæst*.

Therefore (11.) In examining the Numbers of a Prosaic Period, it is usually the best Way to reduce them into Feet of three Syllables rather than those of two.

For this Reason; because though there may be several weak and base dissyllable Feet in it, yet as they stand in Conjunction with others of a better Quality, they are strengthened and harmonised, and become very good Feet of three or four Syllables.

Thus

Thus the *Pyrrhic* and the *Trochee*, though they are both weak and feeble Numbers of themselves, yet followed by a *Spondee* they gather Force, and the one has the Air of an *Anapæst* and the other of a *Cretic*, which are both good trissyllable Feet. And therefore *Dionysius*, you observe, resolves the second Member of the Sentence into all *Trissyllables*; by which Division they appear to be all strong and generous Numbers. Whereas were they to be divided all into Dissyllables thus— $\begin{array}{ccccccc} \sim & - & - & \sim & - & - & \sim \\ \epsilon\pi\alpha\iota\upsilon\sigma\iota & | & \tau\omicron\nu & \pi\rho\omicron\sigma & | & \theta\epsilon\nu\lambda\alpha, \\ \sim & \sim & - & - & \sim & - & - \\ \tau\omega & \nu\omicron|\mu\omega & \tau\omicron\nu & | & \lambda\omicron\gamma\omicron\nu & | & \tau\omicron\nu\delta\epsilon, \end{array}$ —there would appear to be no less than three *Trochees*, which of themselves are base and feeble Feet; and might tempt us to think that the Numbers were not good. But being all succeeding by a long Syllable, they are exalted and confirmed, and assume the Grace and Force of a *Cretic*, which is a good trissyllable Foot.

(111.) The last Syllable of a Prose Sentence, like that of a Verse, is always common; that is, may be considered as long or short, as it best suits the Close.

For this we have *Tully's* Authority (*d*). *Quintilian* indeed pretends that his Ear could distinguish whether the last Syllable of a Sentence be long  
or

(*d*) Nihil enim ad rem, extrema illa, longa sit, an brevis *Orat* :

and therefore he makes the Word *persolutas* as well as *comprobarit* to be a *Dichoree*, which he recommends as no bad close. But when he commends a double *Trochee* for a good close, it's much he shou'd condemn a single *Trochee* for a bad one; especially since it may be considered as a *Spondee*, by his allowing the last Syllable to be common. And yet we find he does, in these Words, *sed eò* (*Trochéus*) *vitiosus in oratione si ponatur Extremus, quod Verba melius in Syllabas longiores cadunt*. Id. p. 166. (*b*).

or short (*e*). And perhaps it might ; but I see no Necessity to descend to such extreme Refinements. Therefore

(iv.) The last Syllable being common, it is often neglected and made no Account of (especially if it be naturally short) and serves only to give a Grace or Flourish to the preceeding long one, and may be considered in the same *Quality* as a double Rhime in the End of a Verse. Thus in the last Word of the Sentence before us (*τόνδε*), the Syllable (*δε*) you see is detached from the final Foot, or rather considered as belonging to the last Syllable, as a Part of it.

This odd Syllable at the Close which cannot conveniently be taken into the last Number is called by the Greeks *κατάληξις*; of which *Dionysius* gives us several Instances in | the Place | above | refer'd | to. But

(v.) What is chiefly to be remarked in the Method in which *Dionysius* reduces the above Sentence is this, (*viz.*) hence it appears that the Greeks read their Prose as well as their Verse by the *Quantity* and not by the *Accent*; that is, in Pronunciation they laid the Stress or Force of their Voice on the long Syllables though they were not accented, and flurred quickly over the short ones though they were.

For *Dionysius* here reduces the Numbers according as they were pronounced. And in the first Clause

(*e*) *Quamvis habeatur indifferens ultima*—*aures tamen consulens meas intelligo multum referre, utrumne longa sit quæ cludit, an pro longâ.* De Inst. Orat. l. ix. c. 4. p. 486.



Clause in the Words ἐνθάδε and εἰρηκότων, though the Syllable (θά) in the former, and (κό) in the latter are both accented, yet according to the Disposition of the Numbers here given us, we find they are

both pronounced short, and read thus ἐνθάδε εἰρηκότων. So in the last Member we find the first Syllable of the Word νόμῳ and that of the Word λόγον were both pronounced short, though both accented, and read thus νόμῳ, λόγον. This therefore (after all that hath been said upon the Subject) to me appears a Demonstration, that with Regard to the Strefs or Emphasis of the Pronunciation, the Antients read by the *Quantity only*.

If it be said, of what Use then were the Accents? I answer, they were designed very probably at first to regulate the Tone or Key of the Voice, not the Strefs or Force of it, which are two very different Things; or to shew when the Voice is to be elevated or depressed; that is, not when it is to be stronger or weaker, but higher or lower, acute or grave, according as the Accent directed. This, as it is extremely difficult for us to imitate them herein, and would answer no good Purpose that I know of if we could, is sufficient to justify us in paying them no Regard at all, and furnishes us with a good Reason to read Greek Prose as well as Poetry, according to the *Quantity only* as the Greeks themselves did.

Let us take another Instance out of the same Author (p. 139.) and see how he reduces the following Sentence of *Plato*.—ὡν τυχόν τις πορεύεται | την εἰμαρμένην | πορεύειαν. Here (says he) the two first Feet are *Cretics*,  
E then



then follow two *Spondees*, then a *Cretic*, and lastly a *Bacchic*. So that here again he uses both dissyllable and trissyllable Feet. And his calling the three last Syllables of the Word *εἰμαρμένον* a *Cretic*, it is plain he read it thus *εἰμαρμένον*, without any Regard to the Accent on the Penultima (*μέ*).

After this Example now let us examine the Feet in the English Translation of the two first Verses of the Bible, and we shall presently see how much the Grandeur of the Stile is owing to the Strength and Magnificence of the Numbers, in which the Translators are often very happy.

*In the Be|ginning | God creat|ed the Heavens | and  
the Earth, | and the Earth | was without | Form and  
void ; | and Darknefs | was upon | the Face | of the  
Deep.*

These three Sentences thus reduced, appear to be made up of all the most generous Feet, *viz.* the Spondee, Cretic, Molossus, Bacchic, Iambic and Anapaest, without one weak or faltering Foot among them ; unless it be the first, which is a Dactyl. And that being corrected by a long Syllable immediately succeeding, becomes a good initial Number.

## C H A P. V.

*Concerning the most proper Feet to close a Sentence.*

**T**HE Antients (who I think have refined this Science to Excess) have laid down several Rules concerning the most proper Initial Numbers. Which I shall not trouble the Reader with for this Reason; Because the Ear is less apprehensive of and more reconciled to a bad Rhythmus in the Beginning than it is in the End of a Sentence. And therefore as an Orator will reserve his best Thoughts, so his best Numbers to the last; that he may close with *Eclat*; in which there is much Pleasure, Propriety and Elegance.

It was a Question among the Antient Orators, Whether the whole Period should be composed in Numbers, or only the Beginning and End of it? That is, whether an Orator is obliged to study and attend to the just Disposition of his Numbers throughout the whole Sentence, or only in the two Extremes of it. *Tully* is for the former Part of the Question, but thinks that Care should be taken to reserve the best Numbers 'till last: And gives this Reason for it; Because (says he) the Ear, which is always waiting for the Close of the Sentence, wants to be gratified then, and therefore should not be disappointed of the Pleasure it expects (*f*). And be-

E 2

fides

(*f*) Cum Aures Extremum semper expectent, in eoque acquiescant, id vacare numero (i. e. generoso) non oportet. Orat. Ed. Lond. T. 1. p. 166. b.

fides (as *Quintilian* (g) well observes) the Ear is more at leisure and more disposed to Judge of the concluding, than it is of the intermediate Numbers.

Now the several Closes recommended by the Antients are these.

(1.) A *Dichoree*, or double Trochee. This Close was approved by *Tully* and *Quintilian* (b), and was much in Use among the Greeks. And it was chiefly on Account of this sweet and decent Close (as *Tully* observes) that the following Sentence was received with such incredible Applause.—*Patris Dictum sapiens, Temeritas filii comprobavit* (i).

But it ought to be observed that as the last Syllable is common, it may be considered as long, and then the three last Syllables will be a *Bacchic*: Again, as the last Syllable may be considered as *καταληκτική* or supernumerary, then the three preceding Syllables will be a *Cretic*; both which are strong and generous Feet. And this is the Reason that a *Dichoree* though it be in itself a base and feeble

Foot yet makes a Close so graceful.

The same may be said

(11.) Of a *Dactyl*. Because the last Syllable being common, the concluding Foot may be considered

(g) Quòd Aures continuam Vocem secutæ ductæque velut prono decurrentis Orationes Flumine, tum magis judicant cum ille Impetus stetit et intuendi Tempus dedit. *Lib. ix. c. 4*:

(b) Dichoreús est ille non vitiosus in Clausulis; cadit autem per se ille ipse præclare. *Id. p. 167. b.* Cludet et Choréus si Pes idem sibi ipsi jungetur. *Quint. l. ix. c. 4.*

(i) *Orat. Id.*

ed either as a *Dactyl* or a *Cretic* (*k*), and is very well preceeded by a *Cretic* or an *Iambic*; as is observed by *Quintilian* (*l*).

Mr. *Manwaring* asserts that a *Cretic* before a *Dactyl* makes a good Close, e. g. *What will this End in but treacherous Knavery*: But that a *Spondee* before a *Dactyl* is bad, and gives this Instance, *What will this End in but downright Knavery*? But on what Rule, Authority or Reason he builds his last Assertion, I know not. If the Ear be Judge, the latter Close is altogether as good as the former (\*).

(III.) An *Iambic*, As this is the most noble and generous of all the Feet, there is no one that makes a finer Close, especially if (as *Quintilian* (*m*) observes) it be preceeded by a *Bacchic*; which forms a Foot of five Syllables called *Dochymus* (~---~) and is the same as an *Iambic* and *Cretic*. This is a firm stately close. And a *Spondee* preceeding a final *Iambic* always stands very well.

And as an *Iambic* is so fine a Close, all those compound Feet that end with an *Iambic*, must of Consequence be so too. e. g.

(I.) A Ca-

(*k*) Nihil enim interest, Dactylus sit extremus, an Creticus: quia postrema Syllaba, brevis an longa sit, ne in versu quidem refert. *Id.*

(*l*) L. ix. c. 4.

(\*) See his *Harmony*, &c. p. 16.

(*m*) Quint. l. ix. c. 4.

(1.) A Cretic. Which *Tully* allows to be a good final Foot.

(2.) Some have recommended the *Pæon Posterior* (---) which contains the same Number of Times as the Cretic, but one Syllable more, and is composed of a Pyrrhic and Iambic, as a Foot that closes admirably well (*n*). But *Tully* prefers a Cretic before it for a Close; which, if the Ear may be a Judge, is a much better Foot (*o*).

(3.) An Anapest is a good final Foot, as it ends in an Iambic. And as it's two first Syllables are short, it is best preceded by one that is long.

(iv.) A Spondee makes a good Close. It may be preceded

(1.) By a short Syllable; and then it becomes a Bacchic. Or

(2.) By a long one; and then it becomes a Molossus; a very majestic Foot.

(3.) By

(*n*) *Say's Essay*. p. 108.

(*o*) And the other, which is called the *first Pæon* (- - - -) consisting of a Trochee and a Pyrrhic, and is nothing else than the former Pæon reversed, is recommended by some as a good initial Foot; See *Say's Essay*. p. 108. *Quint.* p. 487. And these Movements *Aristotle* thinks are peculiar to Prose; because no Verse can be formed of them. For being in the Sefquialterate Proportion (*i. e.* as 2 to 3) they are not capable of being regularly measured by the Hand *per Arfin et Thefin*. Vid *Aristot. Rhetoric.* l. 3. c. 8. *Essay on Numbers, &c.* Chap. vii.



(3.) By a Trochee; and then it becomes the first Epitrite (---) a Cloſe which *Tully* much delights in (*p*).

(4.) By a Cretic. *Quintilian* well approves this Cloſe (*q*).

(5.) By an Anapæſt. This is but barely admitted by the Author before mentioned, (*r*).

(6.) By a Daçtyl. This indeed is condemn'd by *Quintilian* for this Reaſon; becauſe (ſaiſ he) " a Proſe " Period ſhould never conclude like the Line of a " Verſe, (*s*). " But as this refer'd to the Latin Hexameters, and is not the proper Cloſe of Engliſh Verſe, we

(*p*) See his Oration *pro lege Maniliâ*.—Urbemque &c. L. Luculli Virtute Affiduitate, Conſilio, ſummis Obſidionis Periculis, *liberatam*: patefactumque noſtris Legionibus *eſſe pontum*; qui antè populo Romano ex omni aditu *clauſus eſſet*: cæterasque Urbes Ponti et Cappadociæ permultas, uno aditu atque adventu *eſſe captas*: Regem—ad alios ſe reges atque alias gentes ſupplicem *contuliſſe*: atque hæc omnia, ſalvis populi Romani fociis atque integris Veſtigialibus, *eſſe geſſas*. Satis opinor hoc *eſſe laudis*. Tom. i. p. 311. a.

(*q*) L. ix. c. 4. p. 487.

(*r*) Poſteſt, etiamſi minus bene, præponi Anapæſtus. *Ibid*.

(*s*) Ne Daçtylus quidem Spondæo bene præponitur, quia finem verſus damnamus in fine Orationis. *Id*. p. 488. The juſtneſs of this Obſervation of *Quintilian* will be conſidered hereafter.

we have not the same Reason for condemning it, And with us a Spondee preceeded by a Dactyl, stands very well at the End of a Sentence.

(7.) The same may be said of a Pyrrhic before a Spondee. The rapid Movement of the former being agreeably corrected by the Slowness of the latter.

But three short Syllables together should not be often used though succeeded by a Spondee.

And four or five together is much worse: for few Ears are reconcileable to the Rapidity of a double Pyrrhic.

(*Lastly.*) A Spondee in a Close may sometimes be very well succeeded by itself, which makes an extreme slow Movement. And sometimes we may use three or four Spondees successively, when we mean to fix an Impression by dwelling upon the Words that convey it.

A notable Instance of which we have in *Tully's* Oration against *Verres*. In reciting the ignominious Punishment of a Roman Citizen, whom *Verres* had ordered to be scourged with Rods, he makes Use of this Art to raise a Horror of the Fact in the Minds of his Hearers. The Action was so vile in itself, that the bare Recital of it was sufficient to inflame their Indignation. Which he more effectually does by

by the Slowness with which these plain, and to all

Appearance, artless Expressions are pronounced, Cæ-

*debatur virgis Civis Romanus; cum nulla Vox alia  
istius miseri, inter dolorum crepitumque plagarum, au-  
diebatur, nisi hæc, CIVIS ROMANUS SUM (t).*

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## C H A P. VI.

### *Of Poetic Prose.*

**A** Prose Writer may be said to have a Poetic Stile,

[1.] When he makes Use of those Images, Figures or Words, which are too bold and strong to be allowed in any but Poetical Compositions; with a View to affect the Passions, rather than inform the Judgment; and in all his Paintings, seems more attentive to the Goodness of his Colours than the Justness of the Features. This turgid Stile in Poetry is called *Bombast*: In Prose it is something worse.

[2.] When he binds his Periods with too much Uniformity and Strictness, and does not sufficiently

F

ly

(t) In Verrem, l. v. p. 295. Mr. Manwaring indeed affirms that there can scarce be a Union of two Spondees; for the Conclusion is heavy and flat. The Reason he gives for it indeed is so; and too weak by far, to stand in Opposition to the Authority just mentioned.

ly diversify his Numbers to throw them out of Poetical Measure. And hence it is that those who have dealt much in Verse, are so apt in their Prose Compositions to run into a Poetic Stile.

The Laws of Poetic and Prosaic Numbers are essentially different. For in Poetry we are tyed down to those Numbers only which are appropriate to that Species of Verse we write in, whether Trochaic, Anapæstic or Iambic, with only those Variations, Licences or Anomalies that are allowed by Custom, and the Authority of the best Writers in that Way. But in Prose we are tyed to no particular Sort of Numbers, but are permitted to make Use of any that are harmonious to the Ear, and form a graceful Cadence. And this is done by a judicious Intermixture of the short and long ones; or by introducing more of the one Sort or the other, according as the Subject requires.

This then being the essential Difference and just Boundary between the Prose and Poetic Stile, we may hence draw the following Corollaries.

(1.) That it is as great a Fault in Prose Stile to be too much bound, as it is in the Poetic to be too free. Therefore

(2.) That Foot from which any Species of Poetry takes its Name, ought not to be too often repeated without the Intervention of some other; because if it succeed itself immediately above three or four times, it becomes Verse, and that Kind of Verse which takes its Name from that Foot, whether Iambic or Anapæstic, &c. *e. g.* A late excellent and judicious Writer, whose Stile for the most Part

is very chaste and sweetly numerous, describing the Devotion and Piety of the Son of God, hath these Expressions; “ His Time was divided between De-

“ votion and Charity, conversing with God, and

“ doing good to Men. The Stars by Night as

“ they moved their Rounds, beheld him breathing

“ out his Soul to God. The Angels, that wait-

“ ed near him with delightful Wonder, observed

“ a Soul burning with a Flame of Love surpas-

“ sing theirs (u).” Here it is plain that the Iambic Numbers succeed one another so close, that they give these Periods the direct Air of Iambic Verse.

(3.) The same Foot may be often used in the same Sentence provided any other Foot intervene, so as to throw it out of Poetical Measure. Thus, a very small Alteration will throw the foregoing Sentences out of their Poetic Movement without the least Damage either to their Sound or Sense. *e. g.*

“ The Stars as they moved their nightly Rounds

“ beheld him breathing out his devout Soul to God;

“ The Angels that waited near him, with Won-

“ der and Delight, observed a Soul burning with

“ a Flame of Love that surpass'd their own.”



(4.) As the Laws of Prose Composition will not admit of above three or four of those Feet together which constitute any Species of Verse, much less will they admit of an *intire Verse* in the midst of a Prose Sentence.

Because this quite confounds the two different Compositions, breaks down the Boundary that was designed to part them, violates the Laws of Prosaic Structure, appears too much bound, and discovers an Affectation or at least an Art in the Writer, which in Prose-Composition ought by all Means to be concealed. “ For (as *Quintilian* (x) observes) “ though Prose Composition is bound by Numbers, “ yet it should appear to be perfectly free. And “ therefore to conceal the Poetical Measure, those “ Feet which close a Poetical Verse (sais he) should “ never close a Prose Period; nor should those “ that begin the former begin the latter. Because “ the Ear will then distinguish it, and the Stile becomes too stiff and affected. But a Prose Period “ may begin with the same Measure with which “ a Verse ends, and may end with those Feet with “ which a Verse begins.—To bring in those Numbers into Prose which form Part of a Verse, is “ not right; but to bring in an *intire* and compleat “ Verse is altogether wrong (y).”

Never to begin a Prose Period with those Numbers that begin a Verse, nor conclude it with those that close

(x) *Quamvis enim vinc̃ta sit, tamen soluta videri debet Oratio.* l. ix. c. 4. p. 484.

(y) *Versum in Oratione fieri, multo s̃edissimum est, totum : sicut etiam in parte, deforme : utique si pars posterior in clausula deprehendatur, aut rursus prior in Ingressu. Nam quod est contra, s̃ape etiam decet; quia et cludit interim optime prima pars versus, --- et ultima versuum Initio conveniunt Orationis.* Id. p. 483.

close a Verse, perhaps may be deemed too severe a Law. But his condemning a compleat Verse in the Midst of Prose (that is, when it is passed upon the Reader for Prose) surely must be just. Of the same Sentiment is *Tully* (z).

Now with this Authority I am obliged to encounter that of the learned Mr. *Blackwall*, who is of another Opinion; and produces several Instances both from Greek and Latin Authors (some of which I have thrown into the (a) Margin) wherein their Prose Stile appears to run into compleat Verse; with a View to vindicate the Stile of the sacred Writers, where we sometimes find the same Thing (b).

But why so much Sollicitude to vindicate the Elegance of the Apostles Language? And to ascribe to them an Art which they avowedly neglected, and expressly declared they were above making Use of in their Writings; which were to recommend themselves, not by the Eloquence of their Stile, but the Divinity of their Doctrines? However these Instances are far from proving the Point in Hand, viz. that it is

(z) — Quòd Versus in Oratione si efficitur conjunctione Verborum, Vitium est. *De Oratore* l. 3.

Versus sæpe in Oratione per Imprudentiam dicimus: quod vehementer est vitiosum.—Perspicuum est igitur, numeris adstrictam Orationem esse debere, carere Versibus. *Orator* §. 56.

(a) Ἑλλῆς καὶ σφεπτοὶ καὶ ἰσσοὶ χρυσοχάλοι.

Xenoph.

Κηρύττειν ὅτι καὶ γέγονα χρυσὸν ἔχειν.

Plutarch.

—Urbem Romam in principio reges habuere.

Tacitus.

(b) Πᾶσα δόσις ἀγαθὴ καὶ πᾶν δῶρημα τέλειον.

Jam. i. 17.

Καὶ ὁ ἡ φωνὴ γῆν ἐσάλειψε τότε.

Heb. xii. 26.

See *Blackwall's* sacred Classics, V. i. p. 180.

is no Fault in a Prose Stile to run into Verse. For if a few Instances collected out of the numerous Works of the antient Writers be sufficient to justify and recommend any particular Mode or Form of Stile, I am mistaken, if by this Means every Blemish of Stile may not be proved to be a Beauty (c).

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## C H A P. VII.

### *Of Prosaic Poetry.*

**W**HEN Prosaic Numbers are too much bound, the Stile is *Poetic Prose*; when Poetic Numbers are too free, it is *Prosaic Poetry*.

That which exalts this last above common Prose, is the Boldness of its Figures, the Sublimity of its Language (d), and the Dignity of its Numbers. But

(c) *Aristotle* I think hath plainly enough decided this matter for us, Τὸ δὲ ὀνήμα τῆς λέξεως δεῖ μὴτε ἐμμέτρον εἶναι, μῆτε ἀρρυθμον. That the Diction ought not to be strict Measure, nor yet intirely void of Rhythmus. — And again, ῥυθμὸν δεῖ ἔχειν τὸν λόγον, μέτρον δὲ μὴ. ποιήμα γὰρ ἔσται. Our Stile ought to have a Rhythmus, but not strict Numbers; for then it would be Verse, *vid* Aristot. Rhetor. l. iii. c. 8. — Or as Mr. Geddes observes, *The Measures are to be concealed as much as can be, yet still our Diction must have them, otherwise it cannot bear the least Resemblance to Poetry: but if it abound too much in Numbers, (i. e. metrical Numbers) it will approach to Verse, and lose it's genuine Character and Simplicity.* Essay on the Composition of the Antients, p. 29.

(d) Most Languages have their *Poetical Words*, which are never used on other Occasions. These prove of great advantage to the Poets, who are hereby enabled to raise the Stile and Diction into the poetical Character with greater Ease. The French have few such words in their Language; for want of which their Poetry appears in a too familiar Garb, not

But those Numbers not confined to any particular Species, nor comprised in any particular Measure, as those of modern Poetry are, but loose and unbounded ; but however so disposed as to give a Grandeur and Sublimity to the Stile, suitable to that of the Subject.

In this Kind of Poetry, every Part, even the smallest Clause of a Sentence, should conclude with a generous Foot. And this, when strong and full should terminate the Line ; because the short Pause occasioned hereby, will make the Ear more sensible of its Beauty : to attain which the natural Order of the Words is frequently transposed.

And of this Kind is

### I. The Oriental Poetry.

For the most antient Poetry was only a sublimer Sort of Prose ; or that in which the Sentiments, Figures and Language were exalted above the common Mode of Speaking, and whose Numbers were strong and sonorous, but not ty'd to any Measure.

Let us take an Instance of this from the first Psalm, both in the Original, and a Translation of it, conformable to the Laws of the most antient Poetry.

### I.

not sufficiently distinguished from the common Language ; not being allowed any Boldness or Flights but what might pass in Prose. To this in a good Measure, may be attributed the little Success their Authors have met with in the Epic Way. In short, that which is essential to Poetry is Elevation of Stile, bold Metaphors, brilliant Thought, and a strong superior Diction. These without any limited Feet or Measure give a Discourse that Dignity which makes it *unmeasured Poetry* : without these the most exact Arrangement of long and short Syllables is but a Kind of measured Prose. The former is Poetry, the latter Versification. See *Chamberlaine's Dictionary* under the Word *Poetical*.

## I.

אֲשֶׁר־יֵהְיֶה  
 אֲשֶׁר לֹא הָלַךְ בַּעֲצַת רְשָׁעִים  
 וּבִדְרֶךְ חַטָּאִים לֹא עָמַד  
 וּבְמוֹשֵׁב לִצְיִים לֹא יָשָׁב :

## II.

כִּי אֵם  
 בְּתוֹרַת יְהוָה חִפְצוֹ  
 וּבְתוֹרָתוֹ יִהְיֶה  
 יוֹמָם וּלְיָלָה :

Now in these Lines the Quantities are so disposed as to constitute the most strong and generous Numbers; which I have distinguished by their proper Marks, and which will more readily appear from the following Resolution of them.

## Line

1. Spondee, Iambic.
2. Spondee, Cretic, Anapæst, Bacchic.
3. Choriambic, Bacchic, Cretic.
4. Cretic, Molossus, Cretic.
5. Iambic.
6. Iambic, Cretic, Bacchic.
7. Cretic, Iambic, Anapæst.
8. Spondee, Iambic, Iambic.



When these Words are read according to the Quantities here distinguished, the Ear will soon be judge how much more musical they are than when they are read without any Regard to them. And this Strength of Numbers, together with the Beauty of the Metaphors, and the Elevation of Thought contained in this Sentence, is that which exalts it to a Poetical Character.

The Translation of it in Imitation of the same Prose-Poetical Stile may be in this Manner.

## I.

*Ō blessed Man!*

*Who walks not in the Council of the Wicked  
Nor in the Way of Sinners stands,  
And in the Seat of Scoffers doth not sit.*

## II.

*But*

*His Delight is in Jehovah's Law,  
In whose Law he meditates  
Day and Night.*

II. Of this Kind are most Monumental Incriptions, and Panygerick Characters.

Of the former we may take the following Instance.

Hic inhumatur Corpus  
 MATTHÆI HALE militis;  
 ROBERTI HALE et JOHANNÆ,  
 Uxoris ejus, Filii unici  
 Nati in hâc Parochiâ de *Alderly*,  
 Primo die Novembris  
 A. D. 1609.  
 Denati vero ibidem  
 Vicefimo quinto die Decembris  
 A. D. 1676.  
 Ætatis suæ 67.

Here lies enter'd  
 The Body of MATTHEW HALE, Knight;  
 The only Son  
 Of ROBERT HALE and JOAN his Wife:  
 Who was born in this Parish of *Alderly*,  
 On the first Day of November

In the Year of our Lord 1609;  
 And dy'd in the same Parish,  
 On the twenty-fifth Day of December,  
 In the Year of our Lord 1676  
 Of his Age 67.

Though there is the utmost Simplicity of Words in this Inscription, which Sir *Matthew Hale* ordered to be engraven on his Monument, yet there appears a certain Air of Dignity in them, owing to the Feet that compose them, which are all of the most generous Quality. A plain Instance of the Power of Numbers, even in the most common and simple Language.

And as an Instance of Panygerical Descriptions, which are generally drawn up in this Prose-Poetical Stile, we may take the following Character of the late King *William*.

He was,  
 But is no more,  
 The Head, Heart and Hand  
 Of the Confederacy;  
 The Assertor of Liberty,

The Deliverer of Nations,

The Support of the *Empire*,

The Bulwark of *Holland*,

The Preserver of *Britain*,

The Reducer of *Ireland*,

And the Terrour of *France*.

His Thoughts were wise, serene and secret,

His Words few and faithful,

His Actions many and heroick ;

His Government without Tyranny,

His Justice without Rigour,

And his Religion without Superstition.

He was

Magnanimous without Pride,

Valiant without Violence,

Victorious without Triumph,

Active without Weariness,

Cautious without Fear,

And Meritorious without Thanks.

Though

Though there be a few weak and faltering Feet in this Panygerick, particularly in the fourth and sixth Lines, yet they are abundantly compensated by the Energy of Thought, the Succinctness of the Language, and the Variety of Contrast, which makes the Composition so beautiful. It is not limited to any Feet or Measure, and therefore is not Verse; but is distinguished in general by its harmonious Numbers, sublime Sentiments, with a peculiar terse, strong and lively Turn of Expression which raises it above Prose, and therefore is a fit Specimen of Prosaic Poetry.

III. Romances and Novels are often writ in this mixt Language, between Poetry and Prose; and hence it is sometimes called the *Romantick Stile*. Of which we may take the following Instance in the Words of *Alexander* when he took his Leave of

*Statira*.——“ Madam (said he) I am forced to leave  
 “ you; but though I go from hence, my Thoughts  
 “ shall not be separated from you; perhaps I may  
 “ one Day come back to lay all my Victories at  
 “ your Feet; and may the Gods grant, I may be  
 “ as able to conquer your Mind, as I am to con-  
 “ quer Kingdoms; and that I may find you as  
 “ much softened at my Return, as I leave you ob-  
 “ durate at my Departure (e).”

(*Lastly.*)



(*Lastly.*) Of this Kind also I conceive were the antient *Dithyrambics*; or those Hymns which were formerly sung in Honour of *Bacchus*. Which were a very wild and loose Composition, and as full of Transport and Rage as the drunken God they celebrated. Of these we have no Remains extant: But as *Horace* sais they were tyed to no poetical Numbers (*f*), I take them to be a Species of this Prosaic Poetry.

Before I conclude this Chapter it may not be amiss just to observe the vast Difference between the antient and modern Poetry.

The most antient Poetic Compositions were confined neither to Rhime, Number or Measure; and were nothing but just sublime Sentiments clothed in strong figurative Language. Such was the Oriental Poetry. This was afterward reduced to Measures and Lines; but both very various; the Measures of no determinate Sort, and the Lines of no determinate Length. As in Pindaric Odes. After this the Poetic Stile was bound to still stricter Laws; and confined to a certain Measure, and a certain Number of Feet in every Line, *e. g.* to five dissyllable Feet or ten Syllables; as in *Milton's* Verse. It was afterwards laid under a further Restriction, and subject not only to Measure but Rhime; and every other Line was to conclude with a Sound similar to that which closed the preceeding Line. And when the Poetry was divided into Stanzas, each Stanza consisting of four Lines of eight and six

(*f*) *Laureâ donandus Apollinari,  
Sæpe per audaces nova Dithyrambos  
Verba devolvit, numerisque fertur  
Lege solutus.*

six Syllables alternately, they were to correspond in alternate Rhime. And be the Lines ever so short they must End with a similar Sound ; and sometimes the two rhiming Syllables are found both in the same Line ; nay according to the Judgment and Taste of some People, that is the best Poetry where the Numbers are least varied and the Rhime most exact and frequent. Which lays it under the most miserable Restraint, hampers it with the most unreasonable Fetters, cramps a true Poetic Fancy, and whilst it keeps the Attention fixt to the Structure and Sound of Words, takes it off from that which is the very Life and Spirit of all true Poetical Composition, *viz.* sublime Thought and strong Language, it pleases the Ear at the Expence of our Understanding, and puts us off with Sound instead of Sense.

If the antient Poetry was too lax in its Numbers, the modern is certainly too strict. The just Medium between these two Extreams seems to be that which *Milton* hath chosen for his Poem, *viz.* the Penthameter Verse with the mixt Iambic Measure, free from the Shackle of Rhime ; in which the Numbers are neither too free nor too confined ; but are musical enough to entertain the Ear, and at the same Time leave Room enough to express the strongest Thought in the best and boldest Language.

## C H A P. VIII.

*The Composition of some of our best English Writers considered with Regard to their Numbers.*

**A**RCHBISHOP *Sharp*, whose Sermons for Perspicuity of Stile, Solidity of Sense, and Piety of Spirit, are deservedly admired, was nevertheless very negligent of his Rhythmus. We are frequently hampered with four or five short Syllables together, *e. g.* “ This I must confess is a very  
 “ melancholy and unpleasing Argument (*g*).” Which he might with Ease have prevented, only by putting the Word *Unpleasing* first. Again, “ We are not  
 “ much degenerated from the Purity of Christianity  
 “ as to Doctrinals (*b*).” And what is worse, he often closes with a double Pyrrhic. *e. g.* “ I speak  
 “ of the national Sins, the reigning Vices of the  
 “ Times, the Miscarriages that are so prevailing and  
 “ so common that a Publick Guilt is contracted  
 “ by them, and the whole People may justly share  
 “ in the Punishment of them (*i*).”

Arch-

(*g*) Vol. ii. p. 6.

(*b*) Ibid.

(*i*) Id. p. 7.

Archbishop Tillotson hath all the Simplicity and Perspicuity of the former, but is much more harmonious. He had a nice Ear and a clear Head; was happy in the Sweetness of his Numbers, an inimitable Ease of Style and Solidity of Argument. For these he hath been ever admired, and one unharmonious Sentence picked out of three Volumes in Folio, I believe will not be deemed Proof sufficient to overthrow so well established a Reputation. And therefore I cannot help thinking that the Censure lately passed upon him by a very elegant Writer is somewhat too severe (*k*): If the Archbishop (whom no Man of Taste can read without Pleasure) be defective in any Thing, it is in Force and Spirit, and when this seems to be most wanting, it is oftentimes only concealed by a peculiar Simplicity of Language. Let us take the following Passage for an Instance,——“ But of all Doctrines in the World, “ it (*i. e.* the Doctrine of Transubstantiation) is peculiarly incapable of being proved by a Miracle. “ For if a Miracle were wrought for the Proof of “ it, the very same Assurance which a Man hath “ of the Truth of the Miracle, he hath of the “ Falshood of the Doctrine, that is, the clear Evi-  
H “ dence

(*k*) See *Fitzosborn's* Letters, Let. xxiv.

It is without Doubt altogether as wrong to condemn a good Composition for here and there a rough Period, as it is to applaud a bad Composition for here and there a good one. No Man, I believe, will dispute the late Lord B——k's Claim to the Rank of a fine Writer; yet even his Style is not always free from ill-turned Periods and a bad Disposition of Numbers. — *By never saying what is unfit for him to say, he will never hear what is unfit for him to hear; by never doing what is unfit for him to do, he will never see what is unfit for him to see.* — Again, *If the Heart of a Prince be not corrupt, these Truths will find an easy Ingression through the Understanding to it.* Letters on the Spirit of Patriotism, &c. p. 218, 223. — Who does not see that the former of these Periods has too much of the low affected Turn and Jingle of the last Century to please in this; and that the closing Numbers in the latter



“ dence of his Senses for both. For that there is  
 “ a Miracle wrought to prove, *that what he sees*  
 “ *in the Sacrament is not Bread, but the Body of*  
 “ *Christ*, he hath only the Evidence of his Senses:  
 “ And he hath the very same Evidence to prove,  
 “ *that what he sees in the Sacrament is not the*  
 “ *Body of Christ, but Bread.* So that the Argu-  
 “ ment for Transubstantiation, and the Objection  
 “ against it, do just ballance one another; and  
 “ where the Weights in both Scales are equal, it  
 “ is impossible that the one should weigh down  
 “ the other; and consequently Transubstantiation  
 “ is not to be proved by a Miracle; for that would  
 “ be, *to prove to a Man by something that he sees,*  
 “ *that he does not see what he sees (l).*

Never was there a more perfect Master of Num-  
 bers, both in Poetry and Prose, than Mr. *Addison*.  
*Fair Rosamond* will always be a Proof of the one,  
 and his *Spectators* a lasting Monument of the other.  
 It is no less needless than it would be endless to  
 specify the particular Beauties of his Language, which  
 at once excels in Purity, Perspicuity and Force; and  
 in which it is equally difficult to find either De-  
 fect or Redundance. In a Word, the best Way to  
 acquire a chaste, expressive and numerous Stile is to  
 read and copy him.

Mr. *G——n* is full of Force and Fire; his Stile  
 nervous and pointed; well turned for Raillery, and  
 far above the common Level. His Numbers most  
 strong and generous; happily adapted to please the  
 Ear and reach the Heart. He hath *Seneca's* Point  
 without his Poverty, *Tully's* Spirit without his Pro-  
 fuseness,



fuseness, and *Demosthenes's* Thunder without his Lightning. For a Specimen we may take the following Paragraph ; where speaking of the formidable Tribe of Critics, he saith thus,—“ The common  
 “ Fraternity of Writers (a most *unbrotherly* Fraternity) furnish a Swarm of Critics. For almost  
 “ all Writers are Critics in the rigorous, but wrong  
 “ Sense of the Word ; and are therefore ready to  
 “ run down all superior Productions ; and to shew  
 “ the least Mercy to the most Merit. If any Work  
 “ merit Praise, this is to them sufficient Provocation to  
 “ decry it. I have known some of them appear fond  
 “ of a Book, till they saw it succeed, then grow  
 “ mad at its Success, and wondered at the foolish  
 “ Taste of the Town. As I have received many  
 “ Proofs of their good-will, I know their Candour.  
 “ I have found some so vain, that no good Treatment  
 “ could reach their Merit, some so craving  
 “ as only to be beholden for Favours to come ; others  
 “ who have praised me too copiously without  
 “ any Court or Temptation from me, have  
 “ abused me as plentifully without being once  
 “ offended by me : Others, so little Scrupulous as  
 “ to revile me for Writings which I never wrote. I  
 “ can produce as high a Panegyric as ever was made  
 “ upon Man, and as vile a Libel, both in Print, and  
 “ both from the same Author ; the former without  
 “ my ever having seen him, and the latter without  
 “ ever having wronged him ; nay, after I had done  
 “ him a thousand good Offices. I have supported an  
 “ Author for a whole Winter, and have had his Thanks  
 “ next Summer in a furious printed Invektive (m).”

My Lord *Shaftsbury's* Numbers, if compared with the two Authors last mentioned, are not so sweet as those of the first, nor so strong as those of the last. His Talent is delicate Ridicule, but his Stile not very fit for it; which is rather weak and fluent than harmoniously strong. He wears a perpetual Face of Pleasantry, and loves to laugh; but has sometimes the Misfortune to laugh out of Season, and draw the Smile upon himself. His Expressions are now and then no less Quaint than his Humour; but the Numbers of the former as ill-matched as the Subjects of the latter. However he hath gained the Character of a fine Author, which I apprehend he owes more to the Dignity of his Name, than that of his Writings. He affects Delicacy, but does not always preserve it. Of which the follow-

ing Lines are a Proof.—“ It is observable that the  
 “ Writers of *Memoirs* and *Essays* are chiefly Sub-  
 “ ject to this frothy Distemper. Nor can it be  
 “ doubted that this is the true Reason why these  
 “ Gentlemen entertain the World so lavishly with  
 “ what relates to themselves. Who indeed can  
 “ endure to hear an Emperick talk of his own Con-  
 “ stitution, how he governs and manages it, what  
 “ Diet agrees best with it, and what his Practice  
 “ is with himself. The Proverb, no doubt, is very  
 “ just, *Physician cure thyself*. Yet methinks one  
 “ should have but an ill Time, to be present at  
 “ these *bodily Operations*. Nor is the Reader in  
 “ Truth any better entertained, when he is obliged  
 “ to assist at the *experimental Discussions* of his practi-  
 “ sing

*sing* Author, who all the while is in reality doing no better than *taking his Physick in Publick* (n)."

Bishop *Atterbury* was doubtless a great Genius, and a fine Writer. No one disputes his Claim to Eloquence. His Numbers are well chosen, beautiful and strong as the Sense they convey; his Expression pure, his Cadence smooth, his Phrase easy, and his Closes full of Harmony. As a Specimen of which, take the following Extract from a Letter of his to Mr. *Pope*.—"I thank you for a Sight of your Verses; and with the Freedom of an honest, though perhaps injudicious Friend, must tell you; that though I could like some of them if they were any Body's else but yours, yet as they are yours, and to be owned as such, I can scarce like any of them. Not but that the four first Lines are good, especially the second Couplet; and might if followed by four others as good, give Reputation to a Writer of a less established Fame. But from you I expect something of a more perfect Kind, and which, the oftener it is read, the more it will be admired. When you barely exceed other Writers, you fall much beneath yourself (o).

Having

(n) See Characteristicks, Vol. i. p. 163.

(o) See Letters to and from Dr. *Atterbury* Bishop of *Rockester*. Letter

Having mentioned Mr. *Pope*, I must produce him next. He would have shone no less in Prose than Poetry, had he applyed himself as much to the former as he did to the latter. This appears from his Letters ; where you see nothing of the Poet, none of those fanciful Images or excursive Flights, so natural to those who have dealt much in Verse ; but all is smooth easy Language, strong and solid Sense. His Numbers are purely Prosaic, but flow with a Sweetness peculiar to one whose Soul was all Harmony. Writing to his Friend, the forementioned Bishop, when under Disgrace, he said—" Once  
 " more I write to you as I promised ; and this once  
 " I fear will be the last ! The Curtain will soon be  
 " drawn between my Friend and me, and nothing  
 " left but to wish you a long good Night.—If you  
 " retain any Memory of the past, let it only Image  
 " to you what hath pleased you best ; sometimes  
 " present a Dream of an absent Friend, or bring  
 " you back an agreeable Conversation. But upon  
 " the whole, I hope you will think less of the Time  
 " past, than the future ; as the former hath been  
 " less kind to you than the latter infallibly will be.  
 " Do not envy the World your Studies ; they will  
 " tend to the Benefit of Men against whom you  
 can

“ can have no Complaint; I mean of all Posterity.  
 “ And perhaps at your Time of Life, nothing else  
 “ is worth your Care. What is every Year of a  
 “ wise Man’s Life, but a Censure or Critique on the  
 “ past? Those whose Date is shortest, live long  
 “ enough to laugh at one half of it. The Boy  
 “ despises the Infant, the Man the Boy, the Phi-  
 “ losopher both, and the Christian all (*p*).”

I have marked the Closes, that the Reader may  
 observe the Numbers to which they owe their  
 Sweetness.

I should tire my Readers and myself, were I to  
 mention half our English Authors whose Writings  
 have done an Honour to our Language, and who  
 owe their Fame for Eloquence chiefly to their Skill  
 in Numbers. But it would justly be deemed a want  
 of Taste or Memory, not to mention in this Num-  
 ber the excellent Mr. *M——th*; who hath lately  
 obliged the World with a Collection of Letters full  
 of fine Sense and fine Language. All the Spirit,  
 Ease and Elegance of original Epistles enter into  
 his Translation of *Pliny’s*: Where the Reader is at  
 once charmed with a Beauty of Thought and Dic-  
 tion, scarce to be paralleled by any but those of  
*Fitzesborn*. Taking Occasion from a Passage in  
*Pliny* to recommend Epistolary Writing, he says,  
 —“ It



—“ It appears from this and some other Passages  
 “ in those Letters, that the Art of Epistolary Wri-  
 “ ing was esteemed by the Romans, in the Num-  
 “ ber of liberal and polite Accomplishments. It  
 “ seems indeed to have formed Part of their Educa-  
 “ tion ; as in the Opinion of Mr. *Lock* it well de-  
 “ serves to have a Share in ours.—It is to be won-  
 “ dered that we have so few Writers in our own  
 “ Language, who deserve to be pointed out as Mo-  
 “ dels upon such an Occasion.—A late distinguish-  
 “ ed Genius treats the very Attempt as ridiculous,  
 “ and professes himself *a mortal Enemy to what*  
 “ *they call a fine Letter.* His Aversion however  
 “ was not so strong but he knew how to conquer  
 “ it when he thought proper ; and the Letter which  
 “ closes his Correspondence with Bishop *Atterbu-*  
 “ *ry* (q), is perhaps the most genteel and manly Ad-  
 “ dress that was ever pen'd to a Friend in Dif-  
 “ grace (r).”

A nice

(q) Referring to the Letter out of which I have taken the Extract above.

(r) See *Pliny's Letters*, B. 2. Let. 13. not. (a).

A nice Ear will soon perceive a Difference in the Stile of the two last mentioned Writers. They are both numerous, both harmonious, but in a different Way. The First is more Succinct and Nervous, the Lattermore Diffuse and Flowing. And a judicious Reader will as soon discern the Cause to which this Difference is owing, *viz.* because the one deals most in Spondaic and Iambic, the other in Dactylic and Anapæstic Numbers.

I must not omit here to mention Mr. *S—th*; who (if I mistake not) hath translated *Longinus* in the true *Sublime*: And seems as much inspired by the Spirit of his Author, as his Author himself was by the Nature of his Subject: And both were a happy Specimen of the Art they taught. And though he speaks in very diminutive Terms of the Rules the Antients laid down to attain a numerous Composition (which he owns *Cicero* study'd and practised (s) ) and apprehends they will throw too great a Restraint and Incumbrance on our Language, yet his own Stile is, I think, a Proof of the Contrary. For whatever Aversion he might have to the Rules of this Art, he knew how to practise them with very good Success. For condoling the Publick on the Loss they have sustained by that of *Longinus's* Treatise on the Passions, he says,—“ the Excellence

“ of this on the *Sublime* makes us regret the more

“ the Loss of the other; and inspires us with a deep

“ Resentment of the irreparable Depredations com-

“ mitted on Learning and the valuable Productions

“ of Antiquity, by *Goths*, and Monks, and Time.

“ There, in all Probability we should have beheld  
 “ the secret Springs and Movements of the Soul  
 “ disclosed to View. There, we should have been  
 “ taught, if Rule and Observation in this Case can  
 “ teach, to elevate an Audience into Joy, or melt  
 “ them into Tears. There, we should have learn’d  
 “ if ever, to work upon every Passion, to put every  
 “ Heart, every Pulse in Emotion. At present, we  
 “ must sit down contented under the Loss, and be  
 “ satisfy’d with this invaluable Piece on the Sublime,  
 “ which with much Hazard hath escap’d a Wreck,  
 “ and gain’d a Port though not undamag’d (t).”

Sir *William Temple*’s nervous and masculine Style  
 is a good deal owing to the strong, majestick Num-  
 bers of his Composition.—“ To find any Felicity,  
 “ or take any Pleasure in the greatest Advantages of  
 “ Honour and Fortune, a Man must be in Health.  
 “ Who would not be Covetous, and with Reason,  
 “ if this could be purchas’d with Gold? Who not  
 “ Ambitious, if it were at the Command of Power,  
 “ or restored by Honour. But alas! A white Staff  
 will

“ will not help gouty Feet to walk, better than a  
 “ common Cane ; nor a blue Ribband bind up a  
 “ Wound so well as a Fillet. The glitter of Gold  
 “ or of Diamonds will but hurt sore Eyes, instead  
 “ of curing them. And an aking Head will be no  
 “ more eased by wearing a Crown, than a com-  
 “ mon Night-Cap (u).”

I know not how to conclude this Chapter without  
 observing, that the Translators of our English Bible  
 are usually very happy in their Numbers ; which  
 are mostly solemn, majestic and grave as the sacred  
 Subjects they treat of. For an Instance, let us take  
 the four first Verses of Saint *John's* Gospel.

“ In the Be|ginning was| the Word, | and the  
 “ Word| was with God, | and the Word| was God.  
 “ The same| was in the| Begin|ning with God.  
 “ All Things were| made by him, | and without  
 “ him was| not a|ny Thing made | that was made.  
 “ In him| was Life, | and the Life| was the Light|  
 “ of Man.”

I 2

A Man

(u) See his Miscellanies, Part iii. p. 110:

To the forementioned Writers eminent for numerous Composition I  
 might justly add, Dr. *Middleton*, Dr. *Burnet*, Mr. *Geddes*, Mr. *Balguy*,  
 Mr. *Grove*, Dr. *Watts*, and Mr. *Hervey*. But the Language of the two  
 last, is, for the most Part, too Poetical,

A Man must have no Ear, no Taste, that does not perceive in this Paragraph, with how much Harmony the Subject and Numbers accord. And perhaps there is no Passage in any Writings sacred or profane, that exceeds it in Sublimity of Sentiment and Dignity of Diction.

By this Time, I hope we have a distinct Idea of what is generally called a *numerous Composition*. It hath no reference to a Writer's Sentiments: For good Thoughts may be, and very often are, expressed in a very bad Manner. It does not refer to the Propriety of Expression: For the properest Words are sometimes harsh and discordant; and Nonsense may be musical. Nor is a numerous Style only a smooth flowing Style, as some imagine, but an harmonious and musical Style. Or such an Arrangement and Disposition of the Words, as gives the Ear a Pleasure when they are pronounced. The Sound of the Hautboy and Trumpet is musical as well as that of the Harp and Lute: But the Musick of the one is loud and strong, that of the other soft and sweet. For there is as great a Diversity in musical Numbers, as there is in musical Notes; and as great a Variety of Harmony arising from the different Disposition of them: So *G—n* and *Temple* are excellent for numerous Composition as well as *Tillotson* and *M——th*: But the Numbers of the former are more masculine and strong, those of the latter more soft and flowing; both equally Harmonious.

And from hence also we may observe not only a great Difference in the Style or Composition of Writers, but the Cause of that Difference. The  
soft



soft and flowing Stile arises from the great Number of short Quantities or rapid Feet, and the strong and masculine Stile from the long Quantities and grave Numbers which compose it. For it is the Numbers with which the Periods and the several Parts of them close, that gives the particular Distinction and Air to the Structure of the Sentence. And according to these an Author may be said (in Prose as well as Verse) to write in the *Daëtylic* or *Iambic* Measure; *i. e.* according as he closes most frequently with Daëtyles or Iambics: (so *Tully* says that *Ephormus* the Orator followed the Daëtylic ( $\alpha$ ) Measure) For every Author naturally runs into one of these different Measures more than the other; as he does into the Use of some particular Words and Phrases: And these two Things (though the former is not so often observed as the latter) are the Cause that a Man is no less distinguished by his Stile than his Hand-Writing.

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## C H A P. IX.

*Containing certain Rules proper to be observed in Order to acquire a numerous Stile.*

Rule I. **F**URNISH yourself with a Copia of equivalent Words, or Words that convey just the same Idea; that you may have it in your Power to substitute one of a good Number in the

the Room of another that is a bad one, and to chuse that which best suits the Rhythmus, of which a good Ear will soon be Judge.

This Rule *Quintilian* sais was observed by some in his Time, who for this Purpose got a Store of such Words by Heart (y). But he observes that such a Furniture is best provided by a careful Attention to the Manner of Speaking and Writing used by the best Masters of Language; because by this Means we shall know not only the best Words but their best Situation (z). And of two Words equally proper and expressive, that which contains the best Number is for the most Part to be preferred.

Rule II. When four, five, or more short Syllables come together, you may Part them by inserting amongst them some expletive Particle containing a long Quantity; which if it do not strengthen the Sense, will at least serve to meliorate the Measure.

Take for Example the following Sentence; *This*  
*Doctrīne I apprehend to be erroneoꝝ and of a per-*  
*nicioꝝ Tendency.* Here too many short Quantities  
 follow one another successively. But suppose it al-  
 tered thus; *This Doctrīne I take to be not only false,*  
*but of very pernicioꝝ Tendency;* and let any good  
 Ear judge to which the Preference is due.

The same Thing may be done in Order to prevent the Collision of two hard Sounds, which (tho' the

(y) Equidem scio quosdam collecta quæ Idem significarent Vocabula solitos ediscere, quo facilius occurreret unum ex pluribus. l. x. c. 1.

(z) *Ibid.*

the Number be good yet) require some Pains to be distinctly pronounced, without grating on the Ear. For this Reason the Translators of the New Testament render the Words in *Luke x. 11.* thus; *even the very Dust of your City which cleaveth on us, we do wipe off against you.* Not *we wipe*; which are Sounds so ready to run into one another, that they require some Care and Pause to keep them asunder (*a*).

Rule III. An *Illipsis* will often help the Rhythmus, by contracting two Syllables into one, as *'tis*, *don't*; for *it is*, *do not*.

And to mend the Measure we may often leave out not only some Syllables in a Word, but some whole Words in a Sentence, provided we do not thereby weaken or obscure the Sense. So the Adverb *that*, and the Particle *the*, may be either expressed or understood, according as it best suits the Run of the Words. *e. g.* I see *that* nothing can be done to save either *the* Man or *the* Horse. Better thus, *I see nothing can be done to save either Man or Horse.*

Nay, for the same End an Author may drop, not only a whole Word, but Part of a Period, and leave the Sense imperfect in some obvious Cases. And a seasonable Silence, or imperfect Speech (a Figure which the Rhetoricians (*b*) call a *Suppression*) often serves at once to strengthen both the Measure and Sentiment. As in that Expression in *Terence, Liber Loris!*—"To cause a Period then to  
" run with a greater Smoothness and just Cadency,  
" an Author will find himself obliged, not only  
" to

(*a*) *Say's Essay on Numbers, &c.* p. 115.

(*b*) *Blackwall's Introduction to the Classics,* p. 185.

“ to strip it of all Superfluities, but even to leave  
 “ out something in the Sense, which the Reader  
 “ must necessarily supply from his own Invention.  
 “ *Demosthenes*, but especially *Thucydides*, abound with  
 “ Instances of this. Nor is a Reader of Taste at  
 “ all offended with it; on the Contrary he is  
 “ pleased with the Compliment paid his Under-  
 “ standing (c).”—These last Words exemplify the  
 Rule we are upon; and run much better as they  
 are, than if they had been—“ He is pleased with  
 “ the Compliment *which is paid to his Under-*  
 “ *standing.*”

Rule IV. A proper Use of Rhetorical Figures  
 is sometimes a great Help to a numerous Composition;  
 and when they are well chosen and pertinently  
 applied, they serve at once to exalt the Sense  
 and adorn the Language (d).

But here the following Things must be carefully  
 remembered.

(1.) That the Figures we Use be neither ob-  
 scure nor impertinent. Which will only darken or  
 perplex the Sense (e).

(2.) That they be not too bold and strong. For  
 that favours too much of Poetry.

(3.) That they be not stiff or unnatural. Which  
 discovers a ridiculous Affectation.

(4.) That

(c) *Geddes* on Composition, p. 5.

(d) Sed et figuris mutare et casus et numeros, quorum Varietas frequenter gratia Compositionis adstricta, etiam sine numero solet esse jucunda. *Quintil* l. ix. c. 4.

(e) See *Fitzosborne's* Letters. Let 51.

(4.) That they be not too frequent. Because that will tire and surfeit the Reader; who does not love to have more Sauce than Meat.

This was Mr. Cowley's great Fault, who runs us quite down with his Rhetorical Wit, and gives us no Time to breathe (*f*).

(5.) That they be introduced suddenly without any previous Form or Notice. For nothing is more agreeable than to be *surprised* with Pleasure. And when such figurative Forms of Speech give a Harmony to the Stile (as they often do) the Pleasure is still augmented.

Rule V. A Transposition of Words is very frequently used for the Sake of a good Rhythm and emphatical Close.

K

This

(*d*) Speaking of a Person who had published a Paltry Poem in his Name, he pursues him with the following exquisite Raillery. —  
 “ I wondered very much how one who could be so foolish to write so  
 “ ill Verses, should be so wise to set them forth as *another Man's*  
 “ rather than *his own*; though perhaps he might have made a better  
 “ Choice, and not fathered the *Bastard* upon such a Person, whose  
 “ Stock of Reputation is, I fear, little enough for Maintenance of his  
 “ own numerous *Legitimate* Offspring of that Kind. It would have  
 “ been much less injurious, if it had pleased the Author, to put forth  
 “ some of my Writings under his *own name*, rather than his own under  
 “ *mine*. He had been in that a more pardonable Plagiary, and  
 “ had done less wrong by *Robbery*, than he does by such a *Bounty*.  
 “ — Our own *coarse Clothes* are like to become us better than those of  
 “ another Man's, though never so *rich*. But these, to say the Truth,  
 “ were so *beggarly*, that I myself was ashamed to wear them. It was  
 “ in vain for me that I avoided censure by the Concealment of my  
 “ own Writings, if my Reputation could be thus *executed in Effigy*.  
 “ And impossible it is for any good name to be in safety, if the malice  
 “ of Witches have the Power to consume and destroy it in an Image  
 “ of their own making. This indeed was so ill made, and so  
 “ *unlike*, that I hope the *Charm* took no effect.”

*Preface to his Poems.*



This is the true Reason that we find such a Change of the natural Order of Words so common in all Languages, especially in the *Latin*; and in the best Writers, especially in *Cicero*: Who often postpones to the very last, that Verb or emphatical Word on which the whole Sense of the Period depends.

But two Things are observable in him, in which he ought to be imitated, *viz.*

(1.) He does not leave the Mind in the mean Time altogether at a Loss for the general Sense, but so disposes of the intermediate Words, that we may readily guess at his Meaning before it be fully expressed.

(2.) When the long looked for Word is come, it is generally more elegant and emphatical than even the Mind or the Ear, so long suspended could expect; and throws such a sudden and surprizing Light and Beauty upon the whole, as more than compensates the Pain of that Suspence.

Instances of this are obvious and numberless. Without the former, the Sense would be obscured; and without the latter, the Mind would suffer a Disappointment, which no Harmony or Close could recompence.

Therefore

Rule VI. Let the Sentence always close, if possible, not only with a good Number, but an emphatical Word.

By which I don't mean that the emphatical Word must of Necessity be the very last: If it be within three or four Syllables of it, it may do as well,  
and

and be considered as the Close. Nor are the Words for the Sake of this Elegance to be unnaturally transposed, so as to darken the Sense or spoil the other Numbers: But you should keep it in View, and when it is natural nothing is more beautiful.

To this may be added another Thing which bears some Resemblance to it, *viz.* To close with a Word that stands in a lively Reference or Contrast to some other in the same Sentence.—This will always be agreeable, especially if both Words be Emphatical. *e. g.* “ Unhappy Man, who obtaining the *Pleasure* “ he so long pursued, finds himself at last possessed “ of *Pain!* ”

Rule VII. Remark the most beautiful Closes, as well as the properest Words, in the Writings and Conversation of those who most excel in Elegance of Stile.

In this Respect you will reap great Advantage from a good Acquaintance with the Authors before mentioned, and many others that are equally excellent in the same Way. Because, as *Quintilian* takes Notice (*g*), you will there observe not only the best Words but their best Places; for a good Word misplaced spoils the Harmony as much as a good Word misapplied does the Sense.

And since there is a great Diversity in the Stile, of good Writers, some being more copious and flowing, and others more concise and nervous, be most conversant with what you like best; because *that* you will be most apt to imitate. Nor should you deal much in those Authors who are quite negligent of their Rhythm, unless the Importance of the

Sense compensate the Want of Harmony; for if you have a good Ear they will disgust you; and if none, will betray you into an imitation of their rugged Stile, which will disgust others.

And when you have gained a Competent Knowledge of the Rhythmical Theory, it will be pleasant to observe how naturally a good Ear leads the most illiterate Persons in their common Speech to the Choice of the best Numbers, who are intirely ignorant of all the Rules and Principles of numerous Composition; and how plainly Nature exemplifys those Rules which were originally invented for the Imitation of it.

Rule VIII. Let your first Care be a clear and strong Expression of the Sentiment; what is rough and harsh in the Numbers may be rectified afterwards.

But never change a proper, strong, expressive Word that is unharmonious, for one that does not convey the Idea so fully though it contains a better Number. For this Reason, because Sense is always to be preferred to Sound, and the Mind to be entertained before the Ear (*b*). And special Care must be taken that a too scrupulous Attention to the smooth Flow of the Period do not render the Sense confused or the Stile enervate.

Rule IX. Do not use always the same Sort of Numbers, be they ever so good; the Ear will soon perceive the Uniformity and be offended at it (*i*).

You

(*b*) In universum autem, si sit necesse, duram potius atque asperam compositionem malim esse, quam effeminatam et enervem, qualis apud multos.— Et certe nullum aptum et idoneum Verbum permutemus gratiâ lenitatis. *Quint.* l. ix. c. 4. ad finem.

(*i*) Ac ne tam bona quidem uila erit, ut debeat esse continua, et in eisdem semper pedes ire, Nam et versificandi genus est, unam legem omnibus

You should endeavour not only to introduce the best Numbers, but those that best suit the Subject they describe ; and vary them as that varies. *e. g.* Grave and solemn Subjects should move in slow and stately *Spondees* ; Passions run off quick in *Pyrrhic* ; what is strong and alarming is best expressed in *Iambic*, and what is soft and tender in *Trochaic* Measure: For a constant Uniformity of Measure, though ever so sweet and fluent, fatiates and tires the Ear. This is no less true in Prosaic than Poetic Composition.

Rule X. Let your Composition be so free, natural, and easy, that you may not seem to have any Regard to your Numbers at all.

The foregoing Rules you should carefully follow, but the Reader must not observe that you do so. This Art of all others, requires the greatest Art to conceal it. An Orator will certainly miss of his Aim if his Hearers once suspect, that by bribing their Ears he means to make his Way to their Hearts(*k*).

As Art is an Imitation of Nature, *that* is the most perfect Art which resembles Nature most. And what is unnatural, be it ever so much laboured will have no Power either to please or persuade. And sometimes it requires the greatest Labour not to seem elaborate (*l*).

### These

omnibus Sermonibus dare : et id cum manifesta Affectatio est (cujus rei maxime cavenda suspicio est) tum etiam similitudine tædium ac fatietatem creat. *Ibid.*

(*k*) Amittitque et fidem et affectus motusque omnes qui est in hac cura deprehensus : nec potest ei credere aut propter eum dolere et irasci Judex, cui putat hoc vacare *Quint.* l. ix. c. 4. ad finem.

(*l*) Illa quidem maximi laboris, ne laborata videantur.—Disimulatio Curæ præcipua, ut numeri sponte fluxisse, non arcessiti et coacti esse videantur. *Ibid.*

These are some of the principal Rules which regard a numerous Composition: To which it may not be amiss briefly to adjoin a few others of a more general Nature; which though they do not immediately relate to Numbers, and perhaps may appear too minute to some, yet I am perswaded will be of Service (especially to young Students) in the Art of Composing, so far as it regards the Language.

(1.) Two long Sentences should not stand together, though many short ones may.

The Reason of this is plain. Because the former require too great Expense of Breath to pronounce them, and too much Intensity of Thought to comprehend the full Sense of them; which the latter do not. And a Writer should always have a Regard to the Ease of his Readers (*m*). It is a vile Affectation in an Author, lest he should not appear learned, to be afraid of making Things too plain. A long Period therefore is better divided into two short ones, containing just the same Sense, if it conveniently may.

## (2.) Words

(*m*) “ When the Reader is greatly perplexed and at a Loss for the  
 “ Meaning, though the Diction be ever so elegant, the Charm vanishes. The Musick is drowned amidst the Hurry and Confusion of  
 “ Sentiments. It seems a just Rule in Polite Writing, though not  
 “ always observed by the Moderns, that two long Sentences ought never  
 “ successively to follow one another. Seldom, if ever, will you find  
 “ either in *Demosthenes* or *Plato*, any remarkable Deviation from this  
 “ Rule. They were too good Judges in Composition, not to know  
 “ that a Repetition of the same Length of Period becomes flat and  
 “ insipid. The dwelling too long on one Note is offensive to the  
 “ Ear. Whereas if you intermingle a *laconic* Conciseness, and frequently introduce short, nervous, clear, expressive Sentences, after one  
 “ greatly prolonged, the Effect such a Method has on the Mind is  
 “ wonderful, the Variety extremely entertaining.” *Geddes on Composition*, p. 6.



(2.) Words of similar Sound or Terminations should be avoided, or at least be kept at a good Distance the one from the other. For if they are so near together as to jingle in the Ear, they will certainly offend it.

(3.) The Concurrence of many *Genitives* with their Sign of prefixed, should be avoided as an inelegance. Two may sometimes be admitted, but three never. *e. g. I have thrown off most of my Suspicions of the Sincerity of your Intentions.*

(4.) That which some call *Alliteration*, *i. e.* beginning several Words with the same Letter, if it be natural, is a real Beauty, and not to be despised; and accordingly we find it practised by some of the best Authors; particularly Mr. *Pope*.

But here we must except against two Letters, *viz. (w) and (s)*. The first because there is some difficulty in the Formation of its Sound; and therefore when two Words meet which begin with it, they had better be separated by some expletive Particle, to which a good Ear will readily direct. — The same may be said of *(th)*.

And the frequent Concurrence of the *(s)* must be avoided, because it creates a disagreeable Hissing in the Voice; a Fault which Foreigners universally find in our Language: and is occasioned by three Letters in the English Alphabet which convey that Sound, *viz. (s), (z) and soft (c)*: And we still increase it by an Affectation of changing the Termination *eth* into *es*, *e. g. bears, loves, does, for beareth, loveth, doeth.*

(5.) Do not often conclude a Sentence with the Sign of the *Genetive* or *Ablative* Case; because that precludes an Elegance you should always aim at, *viz.* closing with an emphatical Word. e. g. *Perfect Vertue is the highest Happiness Mankind are capable of, and Reason the Rule they are to walk by.* Better thus, *Perfect Vertue is the highest Happiness of which Mankind are capable, and Reason the Rule by which they are to walk.*—But the other Close is not to be universally rejected, and a good Rhythm will determine which of them we ought to chuse.

(6.) When a Word ends with a Vowel distinctly heard, the following Word should not begin with the same if it may conveniently be avoided; much less with a Syllable of the like Sound. e. g. “ Another  
“ *therefore may make a due Use of the Command-*  
“ *ment mentioned in every regard.*” What Ear can bear to be thus grated!

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## C H A P. X.

### *The Advantage of a numerous Composition.*

THE first Question a wise Man will put to himself in any considerable Affair or Business he undertakes, is, *cui Bono?* What good End will it answer? And is the Benefit expected from it equal to the Pains it requires? If not, it will be in Part *Labour in vain*; a serious Trifling; and spending Time *laboriosè nihil agendo*. An Imputation, of which perhaps some may suppose the Writer of these Essays does

does not stand altogether clear, and from which he is very desirous, if possible, to be absolved.

I have, it is true, been leading the Reader in a Path which of late hath been little frequented; and having conducted him through it, I am now to inform him for what Reason I have brought him hither. For it may justly be asked, If it be a Way worth pursuing, why has it lain so long neglected? If not, what need of all this Pains to clear it?—To which the Answer is ready. It is a Way worth pursuing; and the Reason why this Science (to dismiss the Metaphor) hath been so long neglected, is owing in Part to the Difficulty of reducing it to any certain just Rules and Principles which may discover the Foundation of it, and give the Mind a right Direction in it; and in Part to an Ignorance of the great Advantage which flows from a good Acquaintance with it. The former I have endeavoured to investigate and explain in the preceeding Chapters, and the latter I am briefly to specify in this, that the Reader may not look upon all his Labour as lost.

And in the first Place, a familiar Acquaintance with the Rules and Principles of Prosaic Numbers will contribute a good deal to the Facility of Composition. When a Person by a little Care and Practice is once Master of a neat and numerous Stile, he will find it no longer difficult to express his best Sentiments in a lively Manner; if his Conceptions be clear, his Stile will be so too; and will discover the Spirit of true Oratory without the Pomp of it.

And in revising his Composures he will be able to correct them with more Judgment; and when he discerns a Roughness or Lameness in his Stile, which his Ear may discover, he will immediately perceive

the best Way to correct and smooth it ; wherein he will find but little Assistance from the Ear alone, which in this Case is a better Judge than Guide.

Besides, a good Skill in the Principles of numerical Structure opens to us one chief Source of that Pleasure which in the Stile of a well-composed Piece, we have often tasted, but never knew before from whence it sprung ; which cannot fail to give an agreeable Entertainment to a curious and inquisitive Mind, which not content with a Set of formal Notions, wants to survey their Foundation and trace them up to their first Principles. And will teach us to judge better not only of our own Compositions but those of other Men ; and will at once enlarge our View and improve our Taste of Books and Language.

When we are once well versed in this Science, it will be no small Help to our Expression, even on common Occasions, and give a graceful Turn to our Language in ordinary Discourse. It's a pleasing Amusement, in which I have often indulged myself, to observe how naturally Men run into those Numbers in vulgar Stile, which are best adapted to the Spirit of the Subject they talk of, or the Passions which animate the Person that speaks ; and which to a curious Observer are distinguishable no less by the Numbers of his Stile than the Tone of his Voice. Thus, Resentment and Wrath are expressed not only with a loud and boisterous Tone, but in bold and daring Numbers ; whereas in Sorrow, Complaint and Pity, the Numbers, like the Voice, are low, feeble, flexible and faltering. And almost all the foregoing Rules you may observe, with a little Attention, to be clearly exemplify'd in the Dialect of the most illiterate Persons. For however defective they be in a Propriety  
of



of Expression, they are generally very happy in their Rhythmus; to which they are directed by the Ear, or the natural Harmony of Sounds. In a particular Manner you may observe the Beauty of their Cloſes; for they commonly finiſh their Periods with Anapæſtics or Iambics (*Aristotle* ſaith (*n*), chiefly with Iambics) and very frequently with an emphatical Word; that is, emphatical either in its Sound or Senſe.

By this Art many a Writer conciliates to himſelf more Applauſe than he deſerves. And it's wonderful to think how ſtrong a Prepoſſeſſion, a neat and numerous Diction gives you in Favour of your Author. It often compenſates a Defect of Thought; and, like a muſical Interlude between the Acts, keeps you in good Humour till you meet with better Entertainment. At leaſt, it poliſhes and adorns a low Thought (as fine Clothes do an ordinary Perſon) in ſuch a Manner as to give you a better Opinion of it than is due to its inſinſick Worth. Hence ſome Writers have ſerved themſelves of this Art ſo far as to turn it into mere Artifice; and by Means of a ſweet and flowing Stile, adorned with here and there a vivid Phraſe and brilliant Expression, have wrote themſelves into Fame without Thought; (for as one obſerves (*o*) *it's a much eaſier Matter to Write than to think*) whiſt the injudicious Reader takes all the Tinfel for true Sterling.

However if this Science be Subject to Abufe (and what is not?) does it therefore deſerve Contempt? If Fools and Fops appear in rich and gay Attire, that is no Reaſon ſure that a Man of Senſe ſhould be a Sloven.

In

(*n*) Ex omnibus Metris Sermoni quotidiano accommodatum maximè eſt *Iambicum*. Cui rei id Signo eſt quod plurima nos Iambica proferamus imprudentes in Collocatione mutua. *Poetic.* c. 2.

(*o*) *Fitzoſborn.* Let. lvi.



In a Word, it's sufficient Recommendation of this Subject, that *Longinus* himself makes it a Branch of the true Sublime; by Vertue of which many of the Antients acquired the Reputation of fine Writers, who had little else to entitle them to that Character. For saith he—"Several Poets and other Writers possessed of  
 " no natural Sublimity, or rather entire Strangers to  
 " it; have very frequently made Use of common and  
 " vulgar Terms, that have not the least Air of Elegance to recommend them, yet by musically  
 " disposing and artfully connecting such Terms, they  
 " clothe their Periods in a Kind of Pomp, and dextrously conceal their intrinsic Lowness (p)." And this was what gave *Euripides* all his Fame; who, in the Judgment of that discerning Critic, *excelled rather in fine Composition than in fine Sentiments* (q).

And that which was in so high Esteem among the Antients, I cannot but think, for the Reasons before mentioned, deserves a more particular Regard than it hath yet met with from the Moderns.

(p) *Longin. de Sublim. Sect. xxxiv.*

(q) Τῆς συνθέσεως ποιητῆς ὁ Ἑυριπίδης μᾶλλον ἔστιν, ἢ τῆς νῦν. *Ibid.*

F I N I S.

# REFLECTIONS

On ANTIENT and MODERN

# MUSICK,

WITH THE

Application to the Cure of DISEASES.

To which is subjoined,

An ESSAY to solve the Question, wherein  
consisted the Difference of antient MUSICK,  
from that of modern Times.

*By the Rev. John Benson, D.D.*

---

*Ut Omnia levi credulitate amplectenda non sunt, ita neque ea pro-  
tinus repudianda, quæ acriter diuque perpensa fuerint; licet  
statim cornicum oculos non configant. Harvey de Concep-  
tione.*

Such sweet Compulsion doth in Musick lye,  
To lull the Daughters of Necessity,  
And keep unsteady Nature to her Law,  
And the low World in measur'd Motion draw  
After the heavenly Tune, which none can hear  
Of human Mould with gross unpurged Ear.

MILTON'S *Arcades*.

---

L O N D O N :

Printed for M. COOPER, at the *Globe* in *Pater-  
noster-Row*. 1749.

x No.



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# REFLECTIONS

## ON THE

### POWER of MUSICK.

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#### CHAP. I.

*Shewing the origin of musick, and how it affects the mind.*

THE records of early ages so far assert the influence of musick, that admitting those accounts one might reasonably conclude they had the pre-eminence over us in this science.

But though that in fact were true, examples are not wanting in modern history of its surprising effects on the human frame, which receive every day new proofs from repeated experiments.

Whether a further and more frequent application of it to the cure, or mitigation of such distempers, as have hitherto too frequently eluded the ordinary powers of medicine, might

B

not

not probably be attended with some desirable effects, I purpose to discuss briefly in the ensuing pages, after first observing it's great credit among the wisest of the antients, and their solemn and frequent exercise of it, in most of their religious and civil concerns.

In the politest of all nations this science was not cultivated merely for amusement, but they attested their veneration, by its indispensable use, on the most sublime and solemn occasions.

It accompany'd the praises of their gods and heroes.

The founding and fortifying of cities was celebrated with particular airs and symphonies, by which they perhaps hop'd to recommend them more effectually to the patronage of their tutelary gods; or might design to signify that harmony and œconomy, which was afterwards to take place in the regulation of their publick affairs.

Their forces by sea and land were disciplined and regulated by martial musick, and, indeed, so universal was their application of this art, that even the administration of justice, against publick offenders, was inflicted by stripes, that kept time to certain tunes on musical instruments (*a*); from this source the philosophernd a statesman derived part of their improvements and refined pleasures; for the same thing is related of other great men, as of *Socrates*, who

(*a*) Vossium de Poematum Cantu & Viribus Rhythmi, p. 47.



apply'd himself, even in the decline of life, to the study of a particular musical instrument (a).

Nor have the most barbarous and uncultivated people of any country entirely neglected this science, there being no nation known so deeply immersed in ignorance, where some rudiments of musick have not been cultivated. The *Jews* themselves, though branded with infamy by the politer heathens for want of taste, and all kind of elegance in the earliest times of their civil constitution, called in this aid to relieve their minds from melancholy and ill humour, and retained it to good purpose, till after the total subjection of that nation.

The universal admiration of an art, which excited such transporting sensations, very naturally disposed the contemplative part of mankind to enquire into the cause, origin and nature of its subject: for whatever appears marvellous in the whole of things, or in any of its parts, necessarily engages the closest attention. Now the knowledge of natural causes, which was undoubtedly very limited in the infancy of things, must of course be chiefly confined to such as presiding in the worship of the gods, would naturally pretend to a more intimate acquaintance with their operations; and being exempt from the common business of life, were at more leisure for such speculations. But the crude and perplexed notions, the priests

(a) Vid. Athenæum de Socrate, L. 14. C. 2.

then had of secondary causes, might probably concur with, and promote their design of preserving their own authority over the people to make them derive such a discovery from a supernatural origin; they argued from its ravishing and extatick effects against the probability of its being of human invention, and ascribed it to the beneficence of some friendly deity of those, which their own artifice had contrived, and which the delusion of their nation admitted (a).

The Mosaic account indeed dates the origin of instrumental musick soon after the creation of the world; for in the most antient history — now extant, *Jubal*, the seventh only in his pedigree from *Adam*, is called the father of all that play on the harp and pipes. But the traces of more remote antiquity are at best very obscure and deficient; and the accounts, that remain of the rise and progress of the polite arts and sciences, afford but faint sketches of their origin, and imperfect relations of the inventors themselves.

In the present case, therefore, we must confine our researches to the people of antient Greece, whose manners and customs are of all the antient world most familiar to us; by them it is probable the knowledge of musick was imported, with many *Egyptian* rites, from that wise

(a) Σεμνή ὄν κατὰ πάντα ἡ μουσική θεῶν ἐφεῆμα, Plutarch. de musica.

and politick people, who omitted no precaution to establish a general opinion of their own superior wisdom, and to preserve what they had as much as possible within themselves; for the *Egyptians* obliged all foreigners, who came amongst them for improvement in science, to reside a long time, before they were instructed in the profound mysteries of their philosophy, and religious ceremonies.

And we find the same reserve continued in *Greece*, by *Orpheus*, *Musæus*, *Pythagoras*, and other travellers, who had introduced there the laws and customs of the *Egyptians*.

These *Grecian* sages then, who, with the knowledge of the *Egyptians*, had also imported their art of involving it in mystery; and adapting it to excite the veneration of the multitude, consistently with such a design, ascribed the honour of this discovery to *Delius Apollo* (a), the inventor of physick, and common patron of the sister arts.

Now the propagation of many superstitious and fabulous accounts of its effects, was a consequence naturally resulting from the same intention, and it was not less likely to be continued, as it evidently tended to heighten the veneration and authority of those favourite mortals, whom the gods themselves had eminently

(a) Ἡμεῖς δ' οὐκ ἀνθρώπον τίνα παρελάττωμεν εὐρέειν τῆς μουσικῆς ἀγαθῶν, &c. Nos vero mortalem quenquam negamus fuisse re-  
pertorem musicæ bonorum sed Apollini omnibus virtutibus &  
scientiis ornato deo inventum hoc tribuendum & acceptum feren-  
dum esse putamus. *Plutarch de musica.*

distinguished, as the instruments and vehicles, to convey the benefit and pleasure of these discoveries to mankind. Hence the antient poets, who themselves, in the infancy of the world, were often priests, and whose chief excellencies partly consist in an elegant exaggeration of physical truths, have related many things strange and altogether incredible of the effects of musick on the brute creation; yet so far were they from attending to what length they might proceed, with any degree of probability on their side, that when the passion of admiration was once raised, and set to work, it was very easy to discern a surprising readiness in mankind, to deceive themselves, and be imposed on, with the grossest improbabilities, and silliest delusions that folly could entertain, or craft could devise. Hence then arose their fictions of the power of musick upon unorganised matter; for nothing but a violent propensity to enthusiasm, and a wonderful aptitude for deception, could dispose any people to an implicit belief of the poetical fictions, concerning *Apollo*, *Mercury*, or their priests, *Orpheus*, *Amphion* and others; though the consideration of such irrational, and even stupid assent may somewhat excuse a priest or poet, in affirming, that woods and rocks danced after them, and hills moved from their seats at the sound of their numbers (a).

Thus,

(a) Mercuri nam te docilis magistro  
Movit Amphion lapides canendo.

Thus, as every thing above the comprehension of the multitude was, by the crafty address of this politic tribe, rendered still more obscure and unintelligible, the wondrous effects of musick underwent the same fate, and truths concerning them were amplify'd; which, with the natural bias in the human mind, to reverence and admire whatever carries an air of mystery, together with the pleasing melody of these strains, produced a more profound veneration of the subject in the minds of the people. But, when it once became a public religious tenet, that this proceeded from some supernatural power; no wonder the populace were prevailed on to believe whatever imposture the sacred order found agreeable with their interest to propagate among them, and nothing surely could answer this end so well, and serve to raise their character so much, as that method of allegory

Tu potes Tigres comitesque filvas

Ducere & rivos celeres morari

Cessit immani tibi blandienti

Janitor Aulæ

*Cerberus*, quamvis furiale centum

Muniant angues caput ejus, atque

Spiritus ater saniesque manet

Ore trilingui.

Quin' & *Ixion*, *Tityus*que vultu

Risit invito, stetit urna paulum

Sicca dum grato *Danai* puellas.

Carmines mulces

*Horat. L. 3. Od. XI.*



and parable (a); which, with other causes of sad superstition, took its first rise in *Egypt*, the parent country of extravagant belief.

Religion soon gave their philosophy a deep tincture of mysticism, and from this quarter *Pythagoras* seems to have transferred into *Italy*, his highly mystical doctrine concerning the harmony of the spheres; and to have accounted for the effects of gravitation from the analogy, which the heavenly bodies moving in their orbits, have with the laws of musical chords. Thus a musical chord gives the same notes as one double in length, when the tension or force with which the latter is stretched is quadruple: and the gravity of a planet is quadruple of the gravity of a planet at a double distance. In general, that any musical chord may become unison to a lesser chord of the same kind, its tension must be increased in the same proportion as the square of its length is greater; and that the gravity of a planet may become equal to the gravity of another planet nearer to the sun, it must be increased in proportion, as the square of its distance from the sun is greater. If therefore we should suppose musical chords extended from the sun to each planet, that all these chords might become unison; it would

(a) "ἩΤΕ κεύψις ἡ μουσικὴ τῶν ἱερῶν σεμνοποιεῖ τὸν θεόν, &c. Mystica sacrorum occultatio majestatem numini conciliat, imitans ejus naturam effugientem nostros sensus, tum musica in saltatione rhythmo cantilena versans voluptate artisq̃ varietate nos ea de causa conjungit cum deo.

*Strabo*, p. 467. Edit. *Casaubon*, Parisiis, 1620.

be

be requisite to increase or diminish their tensions, in the same proportions, as would be sufficient to render the gravities of the planets equal. And from the similitude of those proportions, the celebrated doctrine of the harmony of the spheres is supposed to have been derived.

There are however some things which bear a nearer resemblance to truth, related of the influence of musick, on the lower part of the animated creation; particularly on those whose mutual desires are uttered in rapturous notes and songs: some instances of which we may hereafter produce.

But as a poet of our own nation hath, with a power of eloquence, peculiar to himself in describing natural objects, delivered us a faithful and accurate copy of nature upon this occasion, I shall insert the following lines (*a*).

For do but note a wild and wanton herd,  
Or race of youthful and unhandled colts,  
Fetching mad bounds, bellowing and neighing  
loud,  
(Which is the hot condition of their blood,)  
If they perchance hear but a trumpet sound,  
Or any air of musick touch their ears,

(*a*) Then I beat my Tabor  
At which like unback'd colts they prickt their ears,  
Advanc'd their eyelids, lifted up their noses,  
As they smelt musick.

*Tempest.*

See also *Ælian de Animal*, L. 12. C. 44.

You

You shall perceive them make a mutual stand  
 Their savage eyes turn'd to a modest gaze,  
 By the sweet power of musick. Therefore the  
 poet.

Did feign that *Orpheus* drew trees, stones and  
 floods,

Since nought so stockish, hard and full of rage,  
 But musick for the time doth change his na-  
 ture.

The man that hath no musick in himself,  
 Or is not mov'd with concord of sweet sounds,  
 Is fit for treasons, stratagems, and spoils;  
 The motions of his spirit are dull as night,  
 And his affections dark as *Erebus* :  
 Let no such man be trusted.

*Merchant of Venice.*

It was besides a custom, that long prevailed  
 with a nation of the most refined taste, and  
 truest politeness of the whole world, to initi-  
 ate their youth from their early infancy, in the  
 particular studies of harmony and musick (a);  
 for by this method, they supposed the mind be-  
 came formed to the admiration and esteem of

(a) Perspicuum est veterem illam Græciam studium operam-  
 que rerum omnium merito impendisse maximam ut in primis  
 adolescentes musica erudirentur, eorum enim animos molles ac  
 teneros ad modestiam atque moderationem musica componi &  
 temperari oportere existimabant. And again, Famaque est  
 theatralem musam ignotam vetustioribus temporibus apud Græ-  
 cos, tota enim hæc scientia ad cultum deorum, & ad disciplinam  
 juvenum vertebatur necdum, ea tempestate, apud illos homi-  
 nes extructo theatro. See the judicious *Plutarch* in his treatise  
 concerning musick.

proportion

proportion, order and beauty, in moral as well natural subjects; by which means, they inferred the cause of virtue itself (which in their conception of things, was nothing else than the harmonious regulation of our own minds) was very much promoted. Musick also extends the fancy beyond its ordinary compass, and fills it with the gayest images: and therefore the divine lawgiver of that nation allows it a principal share in education, as it is observed to penetrate into the most secret affections of the soul, and frequently to produce such agreeable commotions in them, as abolish all discord, and finally, induce an harmonious œconomy of the subsiding passions (*a*).

Others of old supposed the human soul was imprisoned in this earthly state, and so much clogged with ignorance and oblivion, by its close and intimate connection with the body, that it had a certain stamp of folly, from the first hour of nativity, impressed on it. This original labe, or stain in general, they esteemed so great, that our ignorance, proceeding from it, made us act like fools or madmen in our present scenes of action, they, therefore, recommended the powers of musick, judiciously

(*a*) Τούτων ἕνεκα χορηγίατι ἐν μουσικῇ τροφή, &c. Quamobrem præcipuum locum musica habet in educatione quonia n rhythmus & harmonia interiora animi subeunt, feriantque vehementissime animum, decoram quandam figuram ferentia, per quam decorus & pulcher efficitur quisquis recte in musica eruditur contra vero si quis contra fuerit educatus. Plato Repub. Lib. iii. p. 38. Vid. Aristoxeni Harmon. Elementorum, L. iii. p. 31.

applied,

applied, to compose these disorders, as well as to assist our efforts, to shake off the impressions of early sense (*a*).

And so the bards employ'd their melodious strains, to dissuade rude mankind from bloodshed, and barbarous inhumanity, and induced them to unite in friendship, and associate in enclosed cities, for a mutual defence against their common enemies.

Silvestres homines facer interpretsque Deorum  
Cædibus & victu sædo deterruit *Orpheus*,  
Dictus ob hoc lenire tigres rabidosque leones.  
Dictus & Amphion Thebææ conditor urbis  
Saxa movere sono testudinis, & prece blanda  
Ducere quo vellet.

Thus we find (*b*), however extravagant the fashion of symbols, and manner of allegorizing, became at length among the antients; yet in its infancy it always implied some particular meaning, or had at least a shadow of probability on its side, the thing itself having, for the most

(*a*) Τὴν γὰρ δὲ ψυχὴν ἐπὶ ταύτῃ ἐξέψασαν ἀποβολῇ φρονήσεως, &c.  
Animam ubi ad inferiora hæc reperit sapientia abjecta non nisi in ignorantia et oblivione existentem ob corporalem soporem terrore ac consternatione repletam, stultum quid ut in ipso natiuitatis tempore existere, atque in hac vita secundum quasdam periodos plus minusve prudentia frui, hanc itaque ob multam ignorantiam et oblivionem nihil ab insania distantem modulatione componendam esse ducunt. *Aristid. Quintil. de musica*, L. iii. p. 157. *Meibom.*

(*b*) ΟΡΦΕΥΣ μὲν γὰρ τελεῖας δημῶν κατεδείξε

Φόνων τ' ἀπέχουσαι.

*Aristophan. Βαλέρια.*

part,



part, a foundation either in morals or nature. Now, as we have already observed, the sages of antient *Greece* were instructed, and skilful in the rights and religious ceremonies of the *Egyptians*, it is not, therefore, in the least improbable, that several of their symbols and emblems of divinity were at the same time introduced, which served to express the influence and power of each sacred personage, and sometimes the connection and analogy subsisting between the subjects, over which such a deity presided. This consideration hath long induced me to suppose, that the ensigns of *Apollo Hygieus* (a) still extant on coins, and in antient sculpture, bear a type of somewhat more than is commonly attended to : for the lyre which he is usually seen to hold in his hand, and supposed to play upon, is intended to signify ; that musick teaches us wisdom, and inspires the soul with elevated and noble sentiments, and that it is also of great importance, and particular advantage to the healing art. But I will not dwell too long upon this conjecture, however probable it may appear to some persons ; but shall pass it over, to enquire how the mind comes to be affected by the charms of musick.

For my part, I am inclined to think, that the mind has a faculty, or disposition, to be

(a) Ἀπόλλωνος ἄγαλμα κιθάραν ἐπὶ χειρῶν ἔχον Πλάττει. Suidas. See Bartoli *Gemme Antiche*, Spence's, *Polymetis*, and others.

pleased, or displeased with certain airs, or systems of sounds, on the same principle as she is delighted with, or dissatisfied at the different perceptions of every other sense; and to me it seems equally inexplicable, to shew accurately, why a man on perceiving by his organs of hearing any combination of sounds, should discover in himself particular sensations of mind at the time, as that, when his organs of sight being found and intire, he should by directing his optic axes to a point, immediately receive an impression on his mind of that object which is external to it.

But according to some philosophers, the cause seems to depend on a certain law of our minds, whereby, upon the perception of uniformity amidst variety, we are necessarily forced to a degree of approbation, in proportion to the absolute quantity of uniformity, amidst the greatest degree of variety (*a*).

Thus the most generally affecting compositions in musick, are made up of divers notes, whose vibrations regularly coincide with each other, and are called by musicians, unison notes (*b*). For two vibrations of any octave coincide

(*a*) See the excellent enquiry concerning beauty, order, harmony and design.

(*b*) When a musical chord is once touched, it continues by its elasticity to vibrate, and these vibrations cause an undulation and tremor in the circumambient air, which every way diffused to a considerable distance, strike upon other chords of the same instrument or of any other, within the sphere of its activity. All the strings then, that are in unison proportion

(as

coincide with one vibration of that note to which it is an octave, and two vibrations of an octave coincide with three of its fifths. The like is by experiment found true of the other concords. In this consonancy, the mind perceives a very striking uniformity amidst the amazing variety of sounds. And from this cause, added to a certain association of ideas, either grave, pleasant, melancholy, or otherwise, necessarily excited in us at the simple perception of different sounds, the mind is expanded or contracted, and its images heightened or diminished, by the charms, or influence of sound, just in proportion as these circumstances concur together at that time.

——Pectus inaniter angit.

Irritat, mulcet, falsis terroribus implet,

Ut magus——

(as all the octaves, thirds and fifths are) with the vibrating chord, make an imperceptible vibration in the same time, and all restore themselves to their former state, precisely in the same little point of time. In the next succeeding period of time, the subsequent vibration communicates a small additional impulse to the unison chords: this at the third vibration is considerably increased, and so on, till at last the sum of the impulses taken together, as conspiring in the same direction, cause a visible motion, and audible sound of the unison strings: but the other chords are differently affected, for though the tremors of the air act upon them in the first period of time, yet as they do not restore themselves precisely in the same point of time, some being relatively slower, others swifter in their vibrations, the additional impulse in the second period of time, must necessarily counteract the former, and the succeeding impulse destroy the effects of the two preceding: so by the continuance of forces in opposite directions, all apparent motion will be lost, and the sensible effects of sound from it immediately cease.

Herein

Herein, say they, consist the charms of sound ; and as the capacity of comparing certain parts to a whole, is found prepollent or deficient in any person ; so is the degree of pleasure, or absence of it experienced upon hearing the notes. The acuteness of this capacity, or (as it is sometimes called) *internal sense*, is that which constitutes what we eminently distinguish as *taste*, whence the poet, painter, and statuary, and every class of the truly curious part of mankind, derive their refined pleasures, so incomprehensible to vulgar minds.

Again, we acknowledge another source of pleasure from musical compositions, as they are considered the exact imitation of natural sounds. For as painting represents the appearances of natural views and objects, the passions and characters of men and the like ; so the imitative power of musick breathes forth the airs, tones, accents, sighs, and inflections of the voice, and in a word every sound in nature, which usually impresses certain sentiments and passions of the mind : but these must surely have a more extensive power than the most persuasive eloquence, seeing all words derive their signification and force merely from custom and vague fashion ; whereas natural sounds convey an universal expression and energy from the simple dictates of unbiassed nature.

## C H A P. II.

*Of the operation of musick on the bodily organs.*

**B**UT to return to the consideration of my subject, as I have already attempted to explain the influence of musick upon the mind : it now remains to account, how it affects the body, and here I must beg leave to dissent from that opinion, which ascribes its operation merely to a mechanical undulatory pulsation of the air, on the extremities of the nerves. I shall therefore proceed to shew what extraordinary commotions it excites in the mind, and what remarkable alterations, this, as it in a good measure superintends, and actuates the vital and natural functions, will produce on the Body.

It's observable as the temperament and complexion of the body is, for the most part, a true index to the moral habits of the mind ; so the converse holds equally true, that the animal spirits and other grosser parts of the body, are greatly influenced by the habits and dispositions of the mind. For as hath been observed, nature herself has assigned to every emotion of the soul, its peculiar cast of the countenance, tone of voice, and manner of gesture. And the whole person, all the features of the face and tones of the voice answer, like strings upon

C

musical



musical instruments, to the impressions made on them by the mind.

The story of the divine *Socrates* is well known, when *Zopyrus* the physiognomist declared him of a lewd and vicious disposition of mind, his followers immediately, for that reason, derided the art, as he was by all of them universally acknowledged, and known to be the chastest and most virtuous of all mankind. But the good Philosopher knew his own heart better than they did, and frankly declared himself by nature prone to these vices. But affirmed he had subdued them by the assistance of his sovereign mistress, and best guide, philosophy (a).

It is commonly farther observed, that the most choleric and amorous persons, sometimes suddenly invert their modes and scenes of life, and retiring from the busy world, to deep solitudes and gloomy cloysters, soon acquire a pale, pertinacious and religious complexion, which every one confesses to be the very reverse of their former habitude and appearance.

There are, however, limits beyond which this influence of the mind cannot avail, when the quantity, or quality, of any morbid matter affects the vital organs with too vehement a force; then is the law of the mind's influence on the material organs suspended, whilst she, poor

(a) Φημὶ γὰρ ἁμιοτάτων αὐτὸν εἶναι τοῖς Σειληνοῖς. Alcibiades de Socrat. in Convivio Platonis.

Vid. Galeni Librum Ὅτι τὰ τῆς ψυχῆς ἥθη ἐπέλαι τῇ τῷ σώματι κρείσσει.

feeble agent, is overpowered by a superior prevailing force. But to explain by what hidden means, and secret springs of action the mind comes to have any influence upon matter, is, I apprehend, a problem too difficult to be solved upon our present principles of knowledge, though it should even be granted for once, that we may have equally clear ideas of the properties commonly ascribed to spirit, as we can possibly have of those, of material objects; yet the essences of both are equally involved in obscurity, and may probably remain eternally inexplicable to limited beings.

This however, I think, I may be bold to say, that no mechanical hypothesis, that hath ever yet been, or ever can be hereafter, thought of, to explain the vital functions, or generation of any perfect animal, will be sufficient to solve appearances. It is certain, the life of every perfect animal is preserved, just as long, and no longer, than the circulation of the blood, and other fluids, is continued at least partially through the heart, arteries, veins and nerves. By mechanical accounts it appears, that a certain quantity of motion is impressed on the fluids, by the contraction of the heart and arteries, which being carried round in a circle, is brought back again to the first movers with its whole force undiminished: As for the nerves, they cannot give a new impressed force, greater than the quantity they received from the circulating fluids, if it be derived from them: seeing that all motions,

and changes made in the motions of bodies, are always proportional to the impressed moving force. But the nerves, so far as we can judge, have no innate *conatus ad motum*, or force of their own, but their action is intirely dependent on a certain effect produced on them, by an uninterrupted course of fluids through the vascular system; that is, on a moving force, impressed by the contents of the arteries.

Now if the motion caused by the action of the nerves, be communicated from the blood vessels, at most it could but give the same quantity again to the heart and arteries as they had before. But from the loss of motion in all machines, especially in so complicated a one, as an animal body is, less must be imparted to them each round, so that the heart itself would languish in a few revolutions of the blood, and all the vital functions would quickly terminate of themselves. Again, if the moving power in the nerves be derived from the blood, it must be in the brain; but then immediately at its separation therein, it is under different laws, distributed in different courses, and determined in various inexplicable ways: this new direction must be the effect of another power, so that though the material constituent substance comes from the blood differently modify'd, it is actuated by another cause, governing and presiding over it.

Besides we often observe a greater motion, or additional impulses actually given to the blood, from an augmented contraction of the heart,

and an accelerated vibration of the arteries, and these suddenly occasioned by violent agitations of the mind, but most remarkably so in the passions of anger, revenge and the like. On the contrary, when the mind is affected with love, or deep contemplation, the motion of the heart becomes slower, and the pulse languishes and almost dies away. This then shews the insufficiency of every hypothesis, that necessarily supposes the same invariable quantity of motion to be always maintained.

From this reasoning then, it seems to me absolutely necessary, in order to preserve the same quantity of motion at any two points of time in an animal body, that an additional impulse be communicated to the first moving causes in a second period of time, to counterbalance and make up for the loss of motion, necessarily occasioned by the friction of the particles of blood upon the sides of the vessels; but there is a second cause of a loss of motion in the blood, arising from the apparent mechanism of the arterial system, for no sooner does the heart emit its contents, than a part is forced off in a direction nearly at right angles, to the axis of that artery in which the first direction of motion was communicated, and in its farther progress, the ramifications of the arteries form all possible kinds of angles with their trunks, sometimes being very acute, now right, and in other parts they are quite obtuse; so that the globules of blood striking upon the angles, these



arteries make with their trunks, and none of them being perfectly elastic, the blood I say must necessarily lose part of its motion in them, but the number of the ramifications being indefinite, the absolute loss must be upon the whole much greater, than at first one would imagine it possible arising from that cause. There are other reasons which might be mentioned from this consideration, that the sum of the areas of the tranverse sections of the arteries exceeds by far the area of a tranverse section of the aorta: And lastly, there is a cause of retardation of all fluids in motion, especially such as are of a viscid texture, arising from that power which seems to be distributed to all bodies, and obliges them to endeavour uniting to such as are contiguous with them; such is the power by which a drop of water is a while suspended to the edge of a glass. Now it is plain, the force of this attraction is a certain determinate quantity, for if the weight of the drop exceed the attractive power of the glass to the drop, it will be instantly separated from the glass; but if the surface of the glass be made larger, a much heavier drop will be suspended by the attraction being increased. This doctrine is obviously applicable to the inner concave surface of a conical, or cylindrical tube. Let us then consider that the heart, and all the arteries in every point of time, exert a determinate quantity of this attraction, and as the vessels diminish in diameter, so the attraction of their sides to the

the



the tranſient blood is augmented ; but in the extreme capillaries, the *niſus* towards union is very great, for the attractive force of exceedingly ſmall particles of matter to each other is quite indefinite ; ſo that the loſs of motion from this cauſe only conſidered, is as the factum of all the attractions from every point of the vaſcular ſyſtem, or of the whole internal ſurface of all the veſſels ; but this has already appeared to be very great in each capillary tube. Conſequently the ſum of all theſe forces taken together, muſt in a little time, counteract the firſt impreſſed momentum of the blood. From all theſe conſiderations, it appears ſufficiently evident to me, that the mechanical accounts hitherto given of the circulation of the blood, are altogether inſufficient to ſolve the phænomena. I ſhall not take up much time in ſhewing the extravagant abſurdity of the Epicurean hypotheſis of the mechanical formation of an animal body, for even granting the poſtulatam of a certain *conatus ad motum*, or undirected force impreſſed on infinite matter, how many powers of infinity muſt be brought in, to form at the ſame time every vital part of an animal body ? For if the heart were only a ſimple organ, there would be a chance ſcarce of one to infinite, that it ſhould be formed exactly as at preſent in any animal. Again, that the brain which is of a more complicated frame than the heart, ſhould be formed regular with all its numerous veſſels of different dimensions precisely

what they now are, there are as many separate chances of infinity to unite against it, as the sum of all the vessels taken together ; but the laws of hazard determine against the possibility of such a series of effects thus regularly produced, and then how much more so, when the almost infinite variety of all the other parts in any animal body, are admitted under consideration. May we not then conclude it absolutely impossible, and altogether absurd to suppose, that all the powers of undirected force should ever effect such a complex machine, as the most imperfect animal even in one instance. Besides (to use the ingenious Dr. *Porterfield's* argument after *Picairn*) in the generation of an animal, there is a necessity, “ that the head, heart, arteries, “ veins and nerves, should be formed at the “ same time, which can never be done by the “ motion of any fluid what way soever moved : for the heart cannot move, unless animal spirits be sent from the head through the “ nerves into it. The animal spirits cannot be “ derived into the heart, unless the blood be “ squeezed by the heart through the arteries into “ the brain, so that it is evident, the head and “ heart, the arteries, veins and nerves, must “ all be formed at the same instant, and not “ successively, if the animal is produced mechanically. But this is altogether impossible, “ for no motion of any fluid or fluids howsoever “ disposed, can form all these at the same time, “ and we know all the internal mechanical “ actions

“ actions of animals are performed by the force  
 “ of their circulating fluids.” From these  
 and such like considerations, it is evident that  
 an animal cannot be produced mechanically,  
 but must be the active workmanship of some  
 immaterial cause (a). Now seeing this is the  
 case, why so great concern should be shewn  
 to reduce all to mere mechanism, and to ex-  
 clude an intelligent and active principle from  
 having any share in the government of those  
 motions on which life depends; and why it  
 should be thought that these motions should  
 never stand in need of new impressions from  
 some such vital principle as at first set them  
 a going I cannot so easily conceive? Is it not  
 more reasonable then to conclude in the opi-  
 nion of the Platonist of old?

*Spiritus intus alit, totosque infusa per artus  
 Mens agitat molem et magno se corpore miscet.*

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### C H A P. III.

*Of the power of Musick in disorders of the  
 mind.*

HAVING thus made it probable, *à pri-  
 ori*, that the mind greatly influences the  
 vital and natural functions, it remains to con-  
 sider some facts, *à posteriori*, and to shew from

(a) See Med. Essays.

them how far in certain diseases, by composing the disorderly affections of the mind and spirits, the health and conservation of the body may be maintained.

Musick composes the motion both of the animal spirits and (a) mind: and *Plato* was of opinion that a well regulated and sound body had a closer connection and dependence on the influence of the mind than the mental affections had on the natural temperament of the body.

In the first place let us remark that to preserve perfect health of body, and a sound state of the animal nature in us, 'tis not only requisite that the stomach, bowels, and other organs should rightly concoct, digest and assimilate the aliment into wholesome juices: but it is farther necessary, that the superintending faculties of the mind be for the most part well-balanc'd, without an undue bias from any particular affection, which being too far strain'd, diminishes proportionably the vigour and constitution of the whole; for every turbulent passion of the mind is indicated by a peculiar alteration in some parts of the animal frame at that time. " Thus the passion of fear de-  
 " termines the spirits to the muscles of the  
 " knees which are instantly ready to perform  
 " their motion by taking up the legs with in-  
 " comparable celerity, in order to remove the

(a) Vide Marf. Ficin. Comment. in Platon.

“ body out of harms-way. (a)” But it is the nature of fear, as well as of all the other passions, to increase and become habitual by indulgence ; and in consequence of this, all its effects upon the body are produc’d, in like manner more or less, according to the frequency of it experienc’d in the mind : for the organs of the body are under a sort of mechanical necessity to keep pace with the sensations of the mind. The truth of this observation is confirm’d by various instances from other parts of the body : thus the mind by experience is convinc’d ’tis of the highest importance to its partner the body to preserve the eyesight strong and lasting ; therefore whenever any object suddenly approaches too near our eyes, we, for the most part, find it nearly impossible to prevent the eyelids from closing at once, although the motion of these parts, in the very infancy of life, was intirely dependent on the will ; so the uniform direction of our eyes is now become quite habitual to us, and independent of the direction of the mind, which immediately after birth was altogether free and undetermin’d (b).

But, to return to the passion of fear, the wise people of antient *Greece* took the best method in the world to prevent its ill consequences upon their soldiers in times of publick dangers ; for when their armies took the field,

(a) Vide Des Cartes de Metu.

(b) See *Porterfield's* excellent essay on Vision, Med. Ess.



they never went unprovided of the best musicians, who, by their martial strains, inspired the soldiers with a kind of mechanical courage never experienced in their enemies (a).

*Plutarch* tells us in his life of *Lycurgus*, that when the *Spartan* army was drawn up in battle-array, and the enemy was near, the *Spartan* king sacrificed a goat, commanding the soldiers to set their garlands upon their heads, and the pipers to play the tune of the Hymn to Castor, he himself advancing forwards began the Pæan, which serv'd for a signal to fall on. It was at once a delightful and terrible sight to see them march on, to the tune of their flutes, without once breaking in on the order, or confounding their ranks; no discomposure of mind or change of countenance was seen, but on they went to the hazard of their lives, as unconcernedly and cheerfully as if it had been to lead up a dance, or hear a concert of musick. And the like custom is preserv'd even in our days to good purpose; for many soldiers have candidly owned to me, that thoughts of meeting death in battle, sometimes damp'd their generous ardor to engage, 'till the martial trumpet and other warlike instruments had roused their sinking spirits,

(a) Cretes ad Citharam dimicabant Lacedæmonii ad tibias nec ante adgredebantur fata priusquam illis contingeret litare musis. Quid Amazones? Nonne ad Calamos arma tractabant, quarum una concipiendi studio venerat, cum Alexandrum salutaret, donata tibicine ut magno munere gratulata discessit. Martian. Capel. de Nupt. Philolog. Vide Plutarch & Polybium.

and inspir'd them afresh with hopes of victory or contempt of death.

Besides the passion of fear, there are many others that induce strange disorders of the body, when the commotion of the mind is rais'd to a violent excess; but I do not here mean to treat of the undue bias of the affections in the rigorous high stile of the Stoicks, and with them conclude at once, that every man who is not perfectly wise is therefore a mad-man (a); and by shewing that music may be of the highest service in maniacal disorders, rashly take upon me to infer, that it may be, for the same reason, applied with success to curb all unbounded passions, and to reduce the extravagant sallies of temper; this is too wide an ocean for me to launch into, especially as the profest masters of this science, one may fairly hope by this time, have laid down sufficient rules and charts to steer by.

But as the most violent passions of the mind produce the most apparent alterations on the body, I shall briefly touch upon such of them as have been known to be allay'd by musick: these then are anger, grief, excessive joy, enthusiasm in religion or love, the panick of fear, and such-like. Of the one of these we have already treated, we next proceed to the effects of anger.

(a) Quem mala stultitia & quemcunque inscitia veri  
Cæcum agit, insanum Chrysippi porticus & grex  
Autumat, hæc populos, hæc magnos formula reges  
Excepto sapiente tenet. Horat. Sat. 3. l. 2. §. 43.

The antients attended minutely to the workings and agitations of the human mind, and noted down the effects of each individual upon the body: some went so far as to say, that every extravagant perturbation of mind, induced a particular bodily disorder (*a*); but most of them agreed anger to be a perfect madness, though of a short duration. The symptoms of each are precisely the same; the countenance is deform'd, the brow wrinkled, the eyes red and fiery, the cheeks glow, the teeth chatter, the tongue forgets its usual accents, and the breast heaves with anxiety, strong palpitations seize the labouring heart, and drive the blood with renewed force to the extreme parts of the body; so that there is no organ in the whole machine but is variously affected by the determination of the blood and spirits at that time towards them; the effects of it however on the lineaments and traits of the face are so apparent to every spectator, that 'twas a common remark of old, that the frequent indulgence of a wrathful disposition effaced the native beauty of the human countenance so much, that it could never be retrieved (*b*). The observations of medical writers, concerning the pernicious consequences of anger, are too numerous to produce in this place. Let any one who is curious to know several remarkable facts about it, con-

(*a*) Πάσαν γὰρ, &c. Omnem animi perturbationem parvam epilepsiam dixerunt antiqui. Aristid. Quintil.

(*b*) Vide Antonin. Meditat. l. 7. §. 24.

sult *Hildanus*, *Bartholinus*, *Acta Medica Hafnienf.* *Bonetus* and *Tulpius*. These writers will furnish a sufficiently numerous collection of histories, where hæmorrhagies, convulsions, palsies, inflammations, fevers, watchings and deliria, have been the consequences of giving way to this inordinate passion ; nor is it much to be wonder'd at, since anger always excites an extraordinary heat and ebullition of the blood (*a*), by which means these disorders are frequently produc'd.

*Homer* makes *Ulysses's* hæmorrhagie stop'd by the charms of music (*b*) ; and *Cato* tells us that luxated joints were eas'd by the harmony of sounds. So when *Antigenes* by harmonic airs had rous'd *Alexander's* martial genius to such a pitch of madness, that he snatched up his lance and with it was prepar'd to fight in the midst of his friends ; the cunning artist soon chang'd the measure and founded a retreat, at which his violence subsided, his transport ceas'd, and he peaceably again compos'd himself to the enjoyment of his friends and the feast (*c*).

(*a*) Θυμός δ' ἐστὶ ζέσις τῷ περὶ καρδίαν αἷματι.

(*b*) Ωτρίλην δ' Οδυσῆα ἀμύμονα ἀντιθέοιο  
Δῆσαν ἐπισαμένως. ἱπαιοῖδ' αἶμα κέλαινον  
ἔσχον.

*Odyss.* τ.

(*c*) Vide *Plutarch.* de *Fortuna Alexandri.* l. 2.

Quid de *Clinia Pythagorico*, qui quoties ira se inflammari sensit toties ad lyram tanquam mali certissimam medicinam convertit. *Nicod. Frischlinus* in *Oratione pro Musica.* pag. 204.



So *Ericus* king of *Denmark*, by a certain musician could be driven to such a fury as to kill some of his best and most trusty servants.

We observe in the next place the passion of sorrow discover itself by an abject countenance, the eye-balls sunk into the head, the cheeks fallen, and by frequent sighing and involuntary tears: at that time the pulse is slow and weak, while the heart feels cold, and sometimes palpitations are found with an uncommon sensation of stricture and obstacle to the blood; and as the mind is well known to have great influence upon the upper orifice of the stomach and liver, no wonder that want of appetite, a bad digestion, anorexies, and particularly jaundices, with other disorders of the liver, are often found in persons oppress'd with grief, sometimes a slow nervous fever of the worst sort attended with constant waking, anaesthesies, stupidity and fullness.

That the power of the imagination is able in many cases to remove certain diseases, will not, I believe, be questioned by any one who maturely considers the numerous tribe of disorders, in which amulets and charms are commonly said to have effected a cure, when the physician's skill hath been tried long time in vain. Who is so unlearned in the art of healing, that is ignorant of a charm against the tooth-ach? Or, what good lady (if need were) could not furnish at least half a dozen examples in her own country parish of obstinate agues, and as bad jaundices which were removed by  
her



her own cure. Many of the facts are incontestible; and, if we must needs reason upon them, it seems more philosophical to refer them to this cause, than to any imaginary occult sympathy of bodies. *Philotinus* the physician cur'd a man that fancied himself beheaded for a tyrant, by clapping a great leaden cap suddenly on his head, which making him sensible of a new weight there, induced him to believe he had regain'd his head, and so recover'd (a).

Besides, every physician must have taken notice of what importance it is in practice, to raise and beget a bias in his patient's mind in favour of himself; for if he is deficient on this part, medicines may be long administred by him in many cases to little purpose; whereas if another physician, in whom greater confidence is repos'd, being at that time call'd in, only pursue the same intention of cure, and even prescribe the same remedies as before, the latter shall be applauded for his superior skill, and the former be less esteemed than before. Whoever would know more of the power of the imagination, may consult the prime and chief philosopher of all ages, the Lord *Bacon* in his *Sylva Sylvarum* (b). Seeing then the mind is so powerful an agent in particular diseases, I see no reason why the efficacy of

(a) Vide Alexand. Trallian. edit. Goup.

(b) See Mr. *Boyle* on the usefulness of natural and experimental Philosophy. And *Fienus* de viribus imaginationis.

musick should not be tried in many disorders which arise in the animal constitution, from an undue balance of the mental affections; for musick (a) composes the irregular motion of the animal spirits; and more especially allays the inordinate passion of grief and sorrow. (b) *Homer* knew this so well, that he describes the injur'd lover, the unrelenting *Achilles*, soothing his heart-felt grief for the loss of his mistress with the melodious strains of his harp.

To this purpose I shall relate a memorable history, communicated to me by a physician at *Edinburgh* of great learning and experience. A gentleman with his three sons were unfortunately engag'd in the rebellion of the year 1715, and, zealous for the cause, he had ventured the largest share of a considerable fortune in the service of his suppos'd rightful master. This, added to several other instances of his unfeigned attachment, had deservedly procur'd him the highest marks of esteem, from the Pretended Prince; however, when the rebel forces were routed at the battle of *Dunblain*, he had the misfortune to find two of his sons kill'd, and himself wounded in the

(a) Παρὰ δὲ τίσιν τῶν βαρβάρων, &c. Quinetiam apud barbarorum aliquos, in funeribus est adsumpta summas illas animi perturbationes modulatione aliquantum infractura. Aristid. Quintilian. de musica, l. 11. p. 65.

(b) Τὸν δ' εὖρον φρένα τερπόμενον φόρμιγγι λιγείῃ  
Καλλὴ δαιδαλέῃ  
Τῇ ὅγε θυμὸν ἔτερπεν, ἄειδε δ' ἄρα κλέα ἀνδρῶν.

Iliad I. v. 186.

hands of his enemies. Yet, in these circumstances, all due care was taken of his health, so that he soon made his escape, and was suffer'd to live in a private manner at *Edinburgh*; but there stung with obdurate pride and grief of mind, he fell into a nervous fever, which left him in so deep melancholy, that he refused the necessary support of food, and all discourse with the persons usually conversant about him : when all other remedies were excluded, his physician (who previously knew what delight he formerly had in playing on the harp) propos'd to the patient's friends to engage one of the ablest hands on that instrument, to approach him with such soft and solemn sounds, as were formerly known to give him most delight : his relations were under no difficulty to consent to the trial, and as soon as one or two pieces had been play'd, the patient discovered an uncommon emotion both of body and mind, and, shortly after, reproach'd their presumption in so disturbing his meditations. When this point was once gain'd, the doctor enjoin'd the master to play a while every day within audience, 'till by degrees the sick person was thereby induc'd to speak of ordinary things ; and shortly after to take food and such medicines as were requisite in his condition, 'till at length he perfectly recover'd his former state of health. Now it may perhaps seem strange to assert, that, like o-

ther inordinate affections, excessive joy produces various changes on the body; sometimes convulsions, involuntary tears, swoonings away, and even in other cases death itself. Thus *Aristotle* tells us of *Polycrita*, a noble lady of *Naxus*, that suddenly expired in raptures of joy at some unexpected good fortune (*a*). *Livy* too relates, upon news being brought to the city of the *Roman* forces being totally defeated at the battle of *Cannæ*, that a certain old woman fell into a sudden transport of grief and sorrow, at the report of her son's death among the rest; but this soon after proving false, by the unexpected appearance of the young man in the city, the poor woman was overcome with excess of joy; and immediately at the unhop'd-for sight of him, fell down dead (*b*). Many similar instances might be produc'd, if it were necessary, of more recent date, to corroborate the truth of the foregoing assertion; but that most people of common observation must have remark'd something of this kind, to have occur'd within their own notice, which makes it needless at present to enlarge. How far the power of musick, sufficiently attended to, may serve to alleviate this affection, when too far strain'd, or too strong, may be better illustrated by the following relation of Mr. *Stanley*, a gentleman deservedly eminent in his profession. A child not two years old, born of musical parents, was one day remarkable for

(*a*) *Livy*, l. 22. 7. 13.

(*b*) *Aul. Gell.* l. 3. c. 15.

mirth and good humour, upon hearing some sprightly airs of musick, this gave occasion to the father and Mr. *Stanley* to try the effects of different measures ; when they had rais'd the infant's spirits very high by this means. But as the chromatick and graver strains began, the child grew melancholy and sad, which temper was remov'd as soon as pleasanter music was play'd. Thus, as I am inform'd, they could solely by this art raise, and allay joy and grief, by turns, in the infant's mind.

Besides these distempers of mind which influence the body, there are yet others which arise from false conceptions about religion, the simplest of all subjects, the mind can be employ'd in ; every nation however hath at one time or other experienc'd publick disadvantages from the visionary dreams of enthusiasts, in what they falsely call religion ; for the mind once unhing'd from the solid basis of right reason, passively yields to the transports of an overheated imagination, and upon a bare supposition of a Divine presence, its views and images become too vast and immane for the scanty human vessel to contain. When this is the case (as a noble author (a) expresses it) the extasies shew themselves outwardly in quakings, tremblings, tossings of the head and limbs, agitations and (as *Livy* calls them) fanatical throws or convulsions,

(a) See a letter concerning Enthusiasm, p. 50. vol. I. of *Characteristics*.



extemporary prayer, prophecy, singing and the like. The aspect of the face is then more striking, and every glance and feature of the person supposing himself so possessed, would on any other occasion, pass for a symptom of down-right madness ; and 'tis, I presume, from the near resemblance of these two passions, that some countries (slaves to superstition) pay even in our days a devout regard to all mad people without distinction. It will, indeed, be found upon enquiry, that people of the most thoughtful and grave disposition of mind, and of a bilious temperament of body, have most frequently given into the opinion of such impulses. Now these circumstances, above all others, naturally promote that melancholy, which so constantly accompanies all enthusiasm.

Besides superstition, which is always ingender'd on a slavish fear of something unknown, is incident to all men of weak and wicked minds ; so that it was no hard matter for cunning and designing men, such as *Zaleucus*, *Minos*, *Zoroaster*, *Lycurgus*, *Numa*, *Mahomet*, and others, to establish their precepts, under pretence of a divine authority ; and they might, without very great difficulty, work themselves, as well as others, into a persuasion that strange apparitions and visions were seen, prophetick voices heard, familiar conversations held with spirits, and revelations received from heaven. For say some good men, why should it appear strange that God, who places not his affecti-  
ons

ons on magnificent temples, the pomp of offerings, or any thing external to us, should condescend to dwell with the virtuous, and entertain a spiritual conversation with wise and devout men? But when we soberly consider how much the unity, and beautiful simplicity in the scheme of Providence would hereby appear confus'd and irregular, we have great reason to guard against too much credulity; especially as the vilest impostors, *Alexander of Pontus* in *Lucian's Pseudomantis*, *Mahomet*, and others, can assume precisely the same mechanical operations on their bodily organs, by the agitations merely of the animal spirits, what criterion is left to judge by? for the tokens of an imaginary divine impulse are the same as the most real; and when the narrow vessel can no longer hold its fermenting spirits, then, even at this time of day, the extasies appear in the same odd gesticulations as ever. No external difference can be discovered between the Sybil possess'd, and a modern fanatick of any denomination.

*Subito non vultus, non color unus,  
Non comtæ mansere comæ, sed pectus anhelum  
Et rabie fera corda tument, majorque videri  
Nec mortale sonans afflata est numine quando  
Jam propiore dei.*

The inspiration in antient times was utter'd  
in verse, in pompous words, similitudes and  
D 4 metaphors,

metaphors, at the sound of musical instruments ; but in our days, a strained voice with an affected twang through the throat and nose, supply the want of musick, but too often has the same rapturous effects on the hearers.

One of the ancients, who hath elegantly treated the present subject declares, “ that musick  
 “ was studied among them for divers good reasons, some in high life by it curbed their licentious appetites, in adversity it cheered their sorrows. The visionary, and such as were said to have seen some form of divinity, were secured by it from any farther conceits of supernatural impulses and inspirations ; and though the charms of musick did not equally affect common people with those of a more refined taste, it was judged expedient, whenever this was the case with any one, to administer some suitable relief, if there was only a bare probability of making them again useful to the public ; but they rightly judged it beyond the power of oratory, and out of the reach of calm persuasion, to effect a cure in disorders of the mind ; for grief is often known to bring on incurable diseases, unless some comfort be administered, and even divine impulses, if they exceed the bounds of moderation, do not proceed as they ought, when they cherish superstition and ill grounded fears.

“ But musick is properest of all remedies in each of these disorders, as it gradually reduces  
 “ the

“ the mistaken to a right constitution both of  
“ body and mind (a).”

We have moreover the authority of sacred writing on behalf of what is above advanced, for when the spirit of the Lord departed from *Saul*, and the evil spirit from God came upon him, *David* took an harp and played with his hand, and *Saul* was refreshed, and was eased, for the evil spirit departed from him (b). Thus we see that musick is the best composer of a fancy unsettled in these matters.

But the consequence of extravagant love is not to be described by any eloquence of words. Let us, to be convinced of this, only

(a) Et certe non ab una causa nos ad modulandum converti viderunt, sed alios in rebus lætis a voluptate, alios in adversis a mœrore, sed alios a divino impetu ac adflatu, mentis evocatione defixos (καλεχομένους ὑπὸ ἐνθεσιασμῷ) vel etiam his inter se mistis secundum aliquos casus & circumstantias, dum aut pueri ob ætatem hujusmodi adfectionibus, aut etiam ætate provectiores ob naturæ imbecillitatem subjiciuntur. Porro licet hoc non æque omnes moveret ut sapientes; ac licet non omnia cantus provocaret ut intemperata, attamen his contingentibus, etiam qui talibus detinerentur medicinam afferre conveniebat, si utiles cum tempore & honesti cives efficiendi essent, neque enim fieri ullo modo poterat ut ab oratione profectam medelam consequerentur qui ab animi perturbationibus essent molestati. Voluptatem enim esse fortissimam escam qua & rationis expertes animantes capiantur, ut planum faciunt pastorum fistulæ & caprariorum pectides. Rursus mœrorem multos in insanabiles conjicere morbos nisi solatium adhibeatur, Divinos item impetus nisi intra modum consistant, haud recte procedere; quod superstitiones & sine ratione timores incutiant. Horum cuique convenientem medicinam musica adhibet inscios paulatim ad rectam constitutionem subducens. Vid. Aristid. Quintilian. L. ii. p. 65. Edit. Meibom.

(b) 1 Sam. xvi. 23.

reflect

reflect on the wisest and most distinguished characters of men, philosophers, lawgivers, statesmen, and whatever other illustrious names occur in history, and I fancy we shall find these in the character of lovers quitting the severity, constancy and truth of their former manners, and declining into a condition of folly at least, if not real madness. *Homer* is by the wisest men allowed to be one of the greatest masters in morals, and is universally agreed to have drawn his characters from pure nature, and from the heartfelt emotions of the human mind (a).

There is then no room to doubt, that even the wise prince and careful father of his people, *Agamemnon*, whilst in love, came to betray the greatest impotence of mind, and degrade himself equally with the dissolute and effeminate *Paris*. For he is not ashamed in an august assembly of heroes, to own an extravagant passion for the captive *Chryseis*, and plainly tells them he loves her much better than his own lady *Clytemnestra*, even in her bloom of youth, and in the innocence of her virgin charms, he chides, is pettish, and offended at the good priest for declaring the will of heaven, which counteracts his fancy, and in a childish humor

(a) Trojani belli scriptorem maxime Lolli  
Dum tu declinas Romæ Præneste relegi  
Qui quid sit pulcrum, quid turpe, quid utile, quid non,  
Plenius ac melius Chrysippo et Crantore dicit.

Horat. L. i. 2 Epistol.

quarrels



quarrels with his friend the fierce *Achilles*, thereby protracts the war, and is the cause of untimely death to many thousands of his innocent people.

What is related of *Lucretius*, that dispassionate Epicurean, is not unworthy our notice in this place, who could calmly analyse the joys of love, and resolve the *Spes animi credula mutui*, with all its other moral incitements, into the lowest and most sordid part of it, *Jacere humorem collectum in corpora quæque*. This anti-enthusiastic poet, in his turn, was a fatal instance, that speculative and abstracted principles have but little weight in the scales of common actions; for after disclaiming the passion, and degrading it below its real dignity, he himself went mad for love, and in his disorder put an end to his own life.

Thus we often see an excess of this ungovernable passion makes men insensible to every consideration, of how great importance soever, but what concerns the fair object

— -- who alone

Heard, felt and seen, possesses every thought,  
Fills every sense and pants in every vein.

But if in this state jealous thoughts invade the lover's mind, then trifles lighter than air become strongest proofs of each ill-grounded fear, and in this deplorable state the repining mortal is continually labouring to complete his own utter ruin.

*Factor,*

*Factor, crucior, agitor, stimulator versor in  
 amoris rota miser,  
 Exanimor, feror, differor, distrabor, diripior,  
 ita nullam mentem  
 Animi habeo : ubi sum, ibi non sum : ubi non  
 sum, ibi est animus.*

This is a true picture from *Plautus* of that rack of mind which often produces downright madness, and nothing bids so fair to remove it, in some particulars, as the melodious charms of just composition. *Seneca*, to this purpose, relates, that *Augustus Cæsar* had an amour with *Terentia*, *Mecænas's* wife, which being discovered by the husband, gave him, though a polite courtier, the deepest concern ; and caused him for his honor's sake to obtain a divorce ; but this separation from his inconstant spouse threw him into a profound melancholy, with constant watching, which neither the powers of wine, nor the gentle murmurs of falling waters (commonly most effectual remedies in such cases) could in the least prevent ; so that during three whole years he never slept in the night time, till at length he was charmed to repose, by soft and soothing strains of distant musick.

This practice was in high repute among a sect of philosophers, formerly much esteemed all over *Italy*, for the *Pythagoreans*, as soon as the morning dawned, played on their lyres to urge them

them to the active duties of life, and when evening came they composed their cares, after the fatigue of the day, by some pleasing strains of good musick (a).

#### C H A P. IV.

*Concerning musick in the cure of diseases, compounded of affections of the body and mind.*

I shall now proceed to treat of such disorders, as primarily depend on the inverted order of the animal nature, and evidently proceed from some perturbation in the body; for when any laws of the animal œconomy are but partially disturbed, the constitution of the whole sympathises accordingly.

In the first place it seems to be a general law of our nature, that all simple perceptions of the mind are primarily the effects of an impulse from without, some how or other impressed on our organs of sense; which in their turn convey the images of external things to the sensitive part in us, where the mind resides; for the mind perceives nothing but what is present with it; but when a similar impulse is made on our sensory, from the fluids themselves so modified

(a) Pythagoreis certe moris fuit & cum evigilassent animos ad lyram excitare, quo essent ad agendum erectiores, & cum fomnum peterent ad eandem prius lenire mentes, ut si quid fuisset turbidarum cogitationum componerent.

Cicer. Tusc. Quæst. 4.

by

by an alteration of some internal parts, similar causes will have like effects, and the same kind of perception will be present to the mind; and if this modification of the sensitive organs be sufficiently strong and lasting, it will consequently preclude every sensation besides, while the mind is only attentive to this creature of its own fancy. When this is the case with any one, he may be said to be in a delirium, if at the same time he is awake and totally unmindful of most things without him, though his attention be roused and solicited towards them.

The presence of this disorder always supposes a morbid affection of the brain or nerves, arising either from obstructions, repletions, or inanition, an irregular motion of the fluids, and such like causes.

These or such others taking place in the brain and nerves, cause the patients to do many ridiculous and foolish things, they first become suspicious of their best friends, and in a word, entertain such extravagant opinions of every thing about them (*a*), that they too often attempt unthought of actions against themselves and others, falling into immoderate laughter or crying (*b*), they turn very sullen, and are of-

(*a*) — Est genus unum

Sultitiæ nihilum metuenda timentis ut ignis

Ut Rupis fluviosque in campo obitare queratur

Alterum & huic varium & nihilo sapientius ignis

Per medios fluviosque ruentis, clamet amica

Mater honesta, soror cum cognatis pater uxor. Horat.

Quæ deliria cum risu fiunt tutiora, quæ cum studio periculosa. Aph. 53. Sect. vi.

ten displeased, or again reconciled upon the slightest occasions; sometimes they grow quite implacable in resentment, and at last come to dwell on the same object so long, till the mind has imposed a sort of mechanical necessity on the organs that excite this idea, still to go on in the same manner; hence it sometimes happens, the person shall strive with his utmost efforts to get rid of that particular thought, yet it will in spite of his endeavours rush upon his mind, and dwell with him continually, sometimes the whole external face of things is changed. “ Some fancy themselves transformed into earthen vessels, others into cocks, endeavouring at the same time to imitate their crowing. Some imagine, that they sustain the heavens on their shoulders like *Atlas*, and are every moment afraid of their falling and crushing them to pieces.” *Trallian* farther mentions a woman, who always kept her middle finger bent, fancying she held the whole world in it, on which account she made sad lamentations, fearing that whenever she should open or unbend it, the world would fall down, and all things be destroyed. All objects appear different from what they used to do, they smell, hear and taste, in an uncommon manner, and sometimes a malady of a different nature removes the former, for melancholy is the nurse of frenzy.



*Ut lethargicus hic cum fit pugil et medicum urget.*

The symptoms that attend this disease in a fever, are many and very extraordinary, but being too numerous for this place, I must refer such as would know them thoroughly to *Hippocrates*, the most faithful and judicious of all other medical writers, who left the world, upwards of two thousand years ago, a more useful and extensive knowledge of this subject, than the joint labours of all succeeding physicians have produced (*a*).

The general method of cure in this disease, accompanied with a fever, is to blister and bathe the feet in warm water; in some cases bleeding, vomiting, emollient clysters and purgatives are used to advantage, but the remedy, which of all other bids fairest to relieve the patient, is musick (*b*): As it awakes the attention in the most agreeable manner, and relieves the anxious mind, by substituting a more agreeable series of images; by which means it subverts that habit which was now become almost

(*a*) Vid. Hippocrat. Prognostic. sentent. & in Porphet. Coac. Prænot. & passim.

(*b*) Siquidem igitur aut ex mœrore aut ob curam aut animi affectum quempiam vigiliis torqueantur: primum quidem id quod mœrorum facit, si fieri queat præscindemus, deinde etiam jucundiorum sonorum auditu cogitationem ab illis abducemus. Paul. Æginet. L. i. C. 98. Vid. Trallian. L. i. C. xii.

insuperable,

insuperable, and gradually reduces the mental faculties to the due standard of common sense.

Nor is medical history unfurnished with facts to confirm this reasoning; for it is related in the memoirs of the royal academy at Paris, that a gentleman eminent for his knowledge in musick, was seized with a continual remittent fever, which on the seventh day was accompanied with a constant delirium, and loud exclamations of sorrow and fears, with continued watchings. Upon the third day of the delirium, the patient peremptorily insisted upon a concert of musick being admitted into the room where he lay ill; this the doctor with some difficulty at length consented to: and to his great surprise, as soon as the musick began, the patient's aspect appeared with its usual composure, the convulsions ceased, and tears of joy overflowed his eyes, whilst he experienced a degree of pleasure unfelt either before or after, from the charms of musick; and what was well worth attending to, his fever was entirely suspended, while the consort lasted, but all the symptoms returned immediately, when that was at an end. This unexpected event gave room to hope again for the same effects from a repetition of the musick, and upon trial the success was answerable to it, by removing both fever and delirium; upon this account the patient obliged the person who attended him to sing and dance before him every night, by which means,

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in ten days time, he was restored to perfect health (a).

Besides the symptomatic delirium in fevers, there is another kind without a fever, called by the antients, *Melancholia*, (b) in which the mind's attention is more particularly fixed to one object than in other deliria. Persons of a fallow bilious complexion, and of an adust temperament, are most propense to this disorder, and especially *ceteris paribus* the inhabitants of warm climates, whose radical moisture is much dissipated by insensible perspiration, that abounds most in hot countries. Now the physical causes of this in the human body acting upon the soil, rivers and lakes of the places, may fill the air with mineral vapours, putrid exhalations, and other such like causes, several of which concurring may probably dispose the inhabitants of that region to diseases; both acute and chronical, which are rarely to be met with in others. The *pox* of *America*, the *vena medinensis* of *Asia*, the *bronchocele* of the people on the *Alps*, and the *elephantiasis* of the *Egyptians* serve to shew this (c).

The temperament of all animal bodies is surprisingly influenced by the qualities of the air

(a) Vid. Academ. des Sciences, l'Ann. 1707. Hist. p. 8.

(b) Melancholia vocatur medicis ille morbus in quo æger delirat diu & pertinaciter sine febre eadem fere & uni cogitationi semper affixus. Aph. 1089. Boerhave.

(c) Est Elephas morbus qui propter flumina Nili  
Gignitur Egypto in medio, nec præterea usquam.

Lucret.

they

they breathe; nor is it at all to be wondered at, seeing that air enters the blood by the food and aliment whereby they are sustained, and a certain vital principle is every moment of respiration absorbed by the lungs, and most probably convey'd into the mass of blood as far as the minutest vessels. But the air we breathe is a very heterogeneous fluid, consisting of pure aerial and watery particles, of exhalations from all animal and vegetable, as well as mineral bodies, and of an infinity of small animals, and theirs as well as the seeds of vegetables, which are constantly floating up and down through it. Besides the heat of the sun, and of the region through which the air passes, and the moisture of the country, all these being differently combined must produce alterations on the body; and when these heterogeneous particles get into the blood, and are conveyed with the circulating fluids, to the minutest vessels, they must variously affect the subtle organs upon which life and sense depend. This every one experiences in himself from the difference discovered in his own temper and mind, between foul and fair weather, a hot or cold day. Nor is this effect confined merely to the human species, for as the prince of Latin poets hath justly observed, all the animal kind partake in common of this surprising influence.

*Vertuntur species animorum, & pectora motus,  
Nunc alios, alios dum nubila ventus agebat,  
Concipiunt : hinc ille avium concentus in agris,  
Hinc lætæ pecudes & ovantes gutture corvi.*

In confirmation of this reasoning it is observed, that at certain seasons of the year men are more disposed to particular actions than at others. Whatever excesses are committed at *Rome*, through the year, fifteen of twenty are observed to happen in the two months of excessive heat. By the bills of mortality of *London* I have collected, that five out of six people, who are guilty of self-murder, do it about the beginning, or towards the end of winter; then we have for the most part the wind at north and north east, and a gloomy atmosphere, which I believe every body, who hath lived here any time, can bear testimony, greatly affects the spirits; the public registers in certain courts of justice in *France* take notice, that some years have been remarkably more productive of extraordinary crimes than others, without any other apparent cause, either moral or physical, than the effects of the atmosphere.

Besides excessive cold produces melancholy, as the celebrated *French* historian *Du Thou* tells us concerning *Henry* the third of *France*, whose disease was always exasperated at the approaching cold; the other extreme is its immediate effect, on other people in another country. So that from all these circumstances, I have no  
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room to doubt but that certain diseases are produced only in particular places, and these solely by the operation of the heat and air. It is too well known, that the healthiest European sailing to the continent of *America*, is no sooner settled a few weeks within a certain latitude, but he is seized with a most violent fever, which the *Spaniards* call *Tabardillo*; but if the patient survive the disease, it seldom returns, his juices being as it were leavened and assimilated to that air, which he constantly respire. And if an American *Spaniard* be brought to Europe, he is in like manner seized with a dangerous fever, and his case is precisely the same with the former. But the effects of different climates not only change the colour of the skin, and sound of the voice, but the moral habits of the mind are also by this means affected.

The descendants of the *Portuguese*, who about three hundred years ago settled colonies at *Cape Verd*, and on the western coasts of *Africa*, have not only lost all manner of likeness to their ancestors features; but the *African Portuguese* have short curled hair, flat noses and thick lips, just as the *Negroes*; and their colour is said to approach much nearer to them than our Europeans do.

Now if these grosser parts of the body in process of time are so changed by the climate, no wonder if the extremely subtil vessels of the brain should suffer greater alterations; on which thought, and what we call mind, seems imme-

diately to operate. But thought itself seems in us very much to depend on the organisation of the brain, and the motion of its contents; so that the genius of every nation must receive a bias some way or other from the temperature of the climate (*a*). Experience too confirms this by the example of most countries, where victorious enemies have appeared.

The *Gallo-Grecians* of old were a colony descended from a most daring and warlike people, the antient *Gauls*, whose character for bravery and courage will ever be admired, 'till the commentaries of *Cæsar* are no longer in repute; yet the descendants of this intrepid people, brought up in a foreign soil, a province of the lesser *Asia*, not long preserv'd the fire of their ancestors, but soon relaxed their discipline, and in every respect were the same effeminate, soft and unmanly race, as lazy luxury had before formed the *Asiatics* themselves.

The *French* at this day are by no means immediately descended from the antient *Gauls*, but rather from a more northern race; yet have they the same manners, customs, and characteristics as the grayest historians, *Cæsar*, *Livy*, and others, ascribed to the inhabitants of these parts in their days; such as a surprising readiness to imitate the performances in art of others, *Genus summæ solertiæ ad omnia imitanda, atque efficienda, quæ ab quoque traduntur aptissimum*. That fickle, gay and inconstant temper,

(*a*) Vid. Barclaij Icon Animorum.

so remarkable in that nation to this day, is censur'd by *Livy* and *Florus* in the antient *Gauls*. In the same manner the present *English* are descended from a promiscuous mixture of the old islanders, *Romans*, *Danes*, *Normans*, *Saxons*, and a motley composition of all other nations besides ; yet our characteristics are at present perfectly similar to what *Cæsar* and *Tacitus* relate of the antient *Britons* : an *English* husband at present is no more apt to be jealous than such a one was near 1800 years ago : the spirit of emulation against a neighbouring nation is not diminished in us at this day, from what it was in the time of *Agricola*. Nor is there, I hope, any danger that it may in time to come. Many other similar instances might be produced from antient history, if it would not in this place seem tedious ; but before I quite take leave of this part of my subject, I beg I may instance two facts from modern history.

The *Portuguese*, who made up at least one half of that almost invincible *Spanish* infantry, that was so famous in the wars of *Spain* against the *United Provinces*, and which was at last totally cut off at *Rocroix*, these same gallant foldiers, whose hearts were thus steel'd with valour, had at that time, some of their nearest relations in the *East-Indies*, whose spirits were more yielding than the melting hearts of the tenderest women, insomuch that one *Dutchman* could put to flight twenty of those *Portuguese*.

Lastly, the *Castillians* to this day at home preserve their antient character of temperance, courage, and of persevering in hardships. *Corpora hominum ad inedia, laboremque animi ad mortem parati, dura omnibus & adstricta parcimonia. Illis fortior taciturnitatis cura quam vitæ.* Yet such of them as have been transplanted to some of the *Spanish* settlements of *America*, have had grand-children the most degenerate and cowardly that one could possibly imagine any one to be, who bears the character of a man. The ingenious author of *Reflexions Critiques sur la poesie & sur la peinture*, hath treated and illustrated this matter more at length, to whom I refer for more examples to this purpose.

As for any objections to what I have here advanced, which may be raised from the remarkable difference observable between the present and antient people of *Rome*, and the modern *Dutch* and the antient *Frisii*; there are so many moral, as well as physical reasons for it, that it would be more astonishing to find any resemblance in their characters. Antient *Rome* being sack'd upon the incursion of the *Goths* under *Alaric*, saw her magnificent buildings, her stately obelisks, her public baths, and her numerous aqueducts involv'd in one common ruin. These last convey'd water to purge and cleanse the public shores of the filth from so large a city. But when they were once broken and stopped, the air stagnating in them now and then, exhales and fills the region with  
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such unwholsome fumes, that the healthiest stranger coming to settle there at particular seasons, is certainly seiz'd of a violent illness, which is very often fatal; besides the dire effects of monkish superstition, which hath overspread the land, deprives the country of hands to till the ground, and so leaves the *Campagna di Roma*, formerly the most pleasant and fertile part of all *Italy*, now a desolate and unwholsome country, where, instead of fields fertile in all the pomp of harvest, nought but unfriendly fogs and damps arise. As for *Holland*, it is certainly much chang'd from what it was in *Tacitus's* time, being formerly a woody country, and quite uneven, through which then a branch of the *Rhine* pass'd through *Utrecht* in a rapid course to the sea; now the whole country is one extended plain, cut out into such numerous canals, that the fanning breezes exhale all supplies from its head; and when a narrow canal hath reached within some hundred yards of the sea its force is spent, and it is only as a stagnating pool, never mixing its waters with the main. The people of *Holland*, instead of being a warlike race, have turned their heads solely to trade and pecuniary views, whereby they neglect all manly exercises, insomuch that *Puffendorf* says of them, *Equo insidens Batavus ludibrium omnibus debet*.

But what more nearly concerns our present inquiry is, that women in the south-east parts of *Italy*, in a chlorosis and hysterical affections, suffer



suffer the same delirious symptoms as persons poison'd by the *Tarantula* do, and are cured the same way (a). This consideration, together with the uncertainty of facts said to be effected by the bite of the *Tarantula*, hath given just grounds to question whether that disorder, which is annually found among some people of *Apulia*, the hottest part of all *Italy*, and is cured by musick, is not rather to be attributed to other causes than the bite of a spider. On the one hand *Baglivi*, after the example of some of the more credulous antients, gives us several accounts, which carry an air of candour and truth in particular parts of the narrative, and is since followed by a train of *Italian* Monks, whose relations are blended with such extravagant conceits and whimsical stories, as require more ample faith than our philosophical creed requires. Thus the credulous *Bocconi* relates, that no *minor Franciscan* friar was ever bit by a *Tarantula* at *Brundisium*, but many of the *Capuchins* have suffered. They further add, that when a *Capuchin* friar is bit, it proves to him an instant cure to put on the habit of a *Franciscan* (b).

This power they ascrib'd to a cell of St. *Francis*, in which none of the spider kind have ever bred. Now what sober philosopher could give credit to any fact asserted on the authority of so thorough-paced a believer? for my own part,

(a) *Mead* on the *Tarantula*, p. 109.

(b) See note annexed at the latter end.

*Quodcunque ostendit mihi sic, incredulus odi.*

On the other hand Dr. *Mead*, from a true spirit of philosophy, having stripped these authors of the most marvellous things, hath reconciled many people to the opinion, that this creature's bite is really venomous: but it is a hard matter to satisfy one's self and others in a point of this nature at so great a distance, and for that reason I shall insist no further on it at present; but rather observe, that, from what causes soever that disorder proceeds, some such I have undoubted reason to suppose annually prevails in the said province, and is cured by musick. A gentleman of great candour, who formerly lived three years at *Gallipoli*, assures me, he had frequently observed old women as well as young girls seiz'd with a melancholy disorder (*a*), which they call the bite of the Tarantula, that was cured no other ways than by musick; and that the persons who

(*a*) A disorder somewhat of the same kind is mentioned as an uncommon accident by *Aristoxenus* the musician, to have befallen the *Italian* women, and upon consulting the oracle, the same method of cure was declared at that time as is now a-days used. ἐκστάσεις γὰρ γίνεσθαι τοιαύτας. Tantæ enim apud eas extiterunt mentis abalienationes ut aliquando sedentes ac cænantes vocantem aliquem se exaudire opinatæ proripuerint se, neque teneri potuerint atque extra urbem procurrerent. Locris porro & Rheginis oraculum hac de re consulentibus respondisse deum; finem mali futurum si die duodecima pæanes deo canerent vernos LX. Itaque inde in Italia multos extitisse præanum scriptores. Appollon. hist. cap. 40.

formerly

formerly have been troubled with that disorder, tho' under the utmost streights to support themselves by their daily labours, never fail to lay by a little provision for the musick at the approaching season ; for when the time of the year returns, the patients fall ill again of the same moping complaints, if the same remedy is not used. 'Tis remarkable that different tunes affect different persons, but generally the briskest airs do most service to this melancholy people ; and such is the power of musick at the time, that they often fall a dancing upon hearing it, though before they could scarce speak, or be supposed capable of any degree of motion ; and in this extatick way they continue 'till their former health of body and mind is restored (*a*).

The phrensy is a disorder in which you find all the symptoms of a delirium, and a continued acute fever besides ; so that the method of cure by musick, which was above proved advantageous in the one, will be no less serviceable in the other disease. The truth of this assertion appears by a fact taken from the his-

See *Alexander ab Alexandro, Censorinus, Baglivi, Bocconi, Mead, and others (a)*.

Cholerici bilis incendio exuruntur, melancholici atræ bilis corroduntur asperitate : molestus itaque humor semper angit utroque, cogitque solamen aliquod maximum atque continuum contra continuam humorum molestiam quærere, hujusmodi sunt musicæ amorisque deliciæ, nullis enim aliis oblectamentis tam assidue operam impendere possumus quam musicæ vocatione delinimentis, pulchritudinisque illecebris. *Marfil. Ficin. Comment. in Platon. p. 787. Edit. Lugduni, fol. 1590.*

tory of the Royal Academy at *Paris* (a). A dancing-master, after too much fatigue, fell ill of a fever, that in five days was accompany'd with comatous symptoms, which afterwards changed into a mute phrensy, in which he continually strove to get out of bed, and threatened with his head and stern countenance all who oppos'd him, and in a fullen mood obstinately refused all remedies. In these circumstances Mr. *de Mandajor* propos'd to try the power of musick; and by his advice an acquaintance play'd such airs in audience of the patient, as he knew formerly were most agreeable; this unusual method, in the case of a dying man, pass'd not uncensur'd; but as it had happy effects, the objectors were soon silenc'd; for when the patient heard the musick, he rais'd himself with an agreeable surprize, and attempted to keep time with his hands, which being prevented by force, he continued nodding his head in expression of pleasure; and when the by-standers discovered this in him, they left him to himself, and after a quarter of an hour he fell into a deep sleep, and had, during his nap, a happy crisis. Thus we find the turbulent and disorder'd senses lull'd in pleasing slumbers by the sweet extasies which sounds produce. And we find this practice in high repute among the best authors of antiquity, and strongly recommended in these cases: for *Areteus*, by sect a Pneumatic, who,

(a) Academ. des Sciences, l'An. 1708. hist. pag. 27.

from the dialect he wrote in, must have lived before *Julius Cæsar*, or not long after, according to Mr. *le Clerc*, expressly enjoins this remedy in such people, especially as were delighted with musick (a). The polished *Celsus* too, the *Roman Hippocrates*, who manifests himself a rational judge in physical subjects, and a man of excellent sense, concurs with the former opinion in order to compose the gloomy images that disturb the fancy in this disease (a).

From the instances already mentioned of the power of musick on diseases of the body, as well as in raising or composing particular affections of the mind, and from a consideration that madness is usually attended with violent excesses or defects of some of the natural passions, if not immediately caused by them; it is here submitted to the judgment of the philosophical physician, how far the power of musick, judiciously exerted, may be of service in maniacal cases. I own the presumption of it's success, in several of this kind, first induced me to treat professedly on the subject, when I called to mind the few, and too frequently fruitless attempts of physicians, to restore such miserable

(a) Ἦπνε δὲ ἀγωγή ἐκάστῃ καὶ τὰ ξυνήθεια. μέσικω δὲ ἔτι ἰθισμὸς αὐλῶν ἐφ' ἡσυχίῃ, ψαλμὸς λύρης ἢ πλεκτίδου, ἢ μελέτη Παίδων συν ὧδῃ.

Περὶ Σειραπίως ΟΞΕΩΝ ΠΑΘΩΝ. l. 1. p. 85. Edit. Wiggan.

(b) Quorundam enim vani metus levandi sunt quorundam discutiendæ tristes cogitationes : ad quod symphonizæ & cymbala strepitusque proficiunt.

Cels. l. 3. c. 18.  
wretches,



wretches, as are once unhappily confined to a mad-house ; for in this affecting scene of human misery, modern practice allows of little more than of general evacuations first, afterwards nervous medicines and cold bathing. But the slender success of these remedies demonstrate their insufficiency, and therefore calls on the friends to society, to revive that antient practice, which was attended with such surprizing and salutary effects.

And indeed the condition of maniacs in the worst state of their disorder, requires something more than is commonly practised, seeing the most drastic remedies, at that time, have little effect on the animal secretions ; for I have sometimes given to a maniac, to procure one stool, above six times the quantity of a purgative, that would have caused at least half a dozen motions to the strongest man in health ; and have also remarked the same thing, with regard to opiates, as well as other medicines. For the mind's attention being suspended, or unduly stretched, some organs of the body are susceptible of much stronger irritations, before the usual secretions and excretions take place ; for which reason maniacs can bear the most intense cold, and a long abstinence from all kind of refreshment, either of food or sleep, without a present remarkable prejudice. Now if it were found practicable in some cases to sooth the turbulent affections, and appease the disorderly roving of fancy, and as it were to re-establish

establish the former union of the body and mind, by the powers of musick, in that interval of time, proper medicines might be administered to better purpose, by which means the material offending cause may be evacuated, which could never be reached whilst the mind's attention to the bodily organs so far ceased.

In the last century, the ingenious Dr. *Willis* seems to have pointed out this method of curing madness, but at the same time, convinces me how difficult a matter it is for a private man, even of great abilities, to establish any opinion, when the sentiments of his cotemporaries do not nearly coincide with his own (*a*).

That musick is effective in most people, and more particularly in some few (from a peculiar conformation, the force of custom, &c.) of very remarkable alterations seems evident, from its being a kind of universal incentive to motion or rest. And if we duly attend to the operation of medicines, we shall find their effects, and evacuations, to depend almost intirely on the motions, they appease or excite. A majority of these we must acknowledge to operate

(*a*) Musica non modo phanataſiam delectatione quadam afficit verum inſuper cordis mœrori & triſtitia succurrit; imo paſſiones quaſvis turbulentas ex ſanguinis æſtu & fluctuatione immodica in peſtore excitatas ſedat. (Deinceps). Melodia auribus introducta & per hanc provinciam diſſuſa quaſi benigno æſſatu ſpiritus hujus incolas incantat, eoſque à furore avocatos velut ad tripudii numeros & modos componit, adeoque tumultus quoſvis & inordinationes inibi excitatas compeſcit. Willis. Cereb. Anat. c. 17.

on the more previous emunctories, and grosser humors of the body (a). But in musick, providence seems to have favoured us with a much more agreeable application to the intelligent principle itself, and a most delicious cordial against the inquietudes and defects, which its imprisonment in the body has subjected it to. Besides which, as it solaces the mind, and soothes the passions, it has a considerable tendency to maintain that blisful union, which gives the sole relish of every enjoyment, the *Mens sana in corpore sano*.

And indeed to this purpose, not musick only, but whatever is harmonious and agreeable to the other senses, may probably conduce ; such as delightful and extensive prospects of nature, elegant buildings, fine paintings and refreshing odors, to say nothing of the inciting sensations of touch and taste, the benefits of which are sometimes outweighed by indulgence in them, beyond the limits of just proportion, which may be termed a kind of universal harmony.

We find many more diseases mentioned in the remains of the antients, wherein they experienced the good effects of musick, though the book which *Theophrastus* wrote upon en-

(a) *But musick sweet* can minister to minds diseas'd,  
Pluck from the memory a rooted sorrow,  
Raze out the written troubles of the brain,  
And with its sweet oblivious antidote  
Cleanse the full bosom of all perilous stuff  
Which ways upon the heart.

thusiasm is lost, yet *Athenæus* tells us, it related the method of curing ischiadic pains by the *Phrygian* harmony. And *Cælius Aurelianus* of the methodist sect in physic, which first appeared at *Rome* under *Augustus*, or *Tiberius Cæsar*, and was introduced by the fashionable court physician *Themison* (a), this *Cælius*, I say, relates, that *Philistion's* brother had reckoned musick serviceable in the *Sciatica*, and tells us of one man in particular who used to place the instrument, while he play'd upon the part affected, and by that means, the agony of pain was eased (b). Thus our author makes up for the barbarism of his language, by a greater treasure of practical knowledge, than is any where among the remains of antiquity to be met with, and most of which but for his superior diligence had been intirely lost in our times. This practice continued long in vogue, for *Alexander ab Alexandro* mentions it, and speaks more particularly of one *Ismenias a Theban*, who used musick in the cure of that, as well as in other pains of the hip (c).

But

(a) Et quidam methodici nostri seculi sub auctore (ut ipsi videri volunt) Themisone contendunt, nullius causæ notitiā quicquam ad curationes pertinere. Cels. p. 15. Ed. Vanderlind.

(b) Alii Cantilenas adhibendas probaverunt, ut etiam Philistionis frater idem memorat, L. 22. de Adjutoriis scribens quendam fistulatorem loca dolentia decantasse quæ cum saltum sumerent, palpitando, discusso dolore mitescerent, Cœl. Aurel. Edit. Aæman, p. 555.

(c) Fertur quoque Ismenias Thebanus plures Bœtiorum ischiadicis & coxendicum dolore laborantes in centione tibiarum bonæ valetu-

But as that method of cure will appear whimsical to most people at this time of day, so we find *Soranus* long ago declared *Philistion* and doctors of his way of thinking, were got beyond the bounds of common sense, and under a delusion for expecting to cure such painful diseases by such simple ways.

We are likewise told by *Gellius*, that *Theophrastus* recommended musick in the bites of venomous serpents, and the *Arabian* physicians, but more particularly their prophet himself, in a manuscript not yet translated from the *Arabick*, entituled *de Medicina prophetæ*, advised it when any one was poisoned by a scorpion. But it is to be presumed, as the bites of several venomous animals are, at particular times, quite innoxious, that those who under such circumstances supposed themselves cured by musick, would have recovered without any other remedy, than what is requisite to heal a common wound, in fact having received no infection.

But that we may in one view see most of what hath ever been propagated concerning this subject, let us read *Martianus Capella*. “ I have  
 “ (says he) often cured disorders of the mind  
 “ as well as the body with musick, sometimes  
 “ franticks with symphony ; Damon, one of

valetudini restituisse. And farther he relates of *Theophrastus*, Eum literis mandasse accepimus quibusdam viperarum morsibus cantus tiliarum & fidicinum atque alia organa artis musicæ modulate adhibita aptissime mederi. Dies Geneal, L. 2. C. 17.



“ my tribe, restrained some petulant and drunken young men with grave strains, our ancestors cured fevers and stopped wounds with harmony. *Asclepiades* used *musick* for disorders of the ears; who is ignorant (adds he) that ischiadic pains are discussed by the melody of the organ. *Xenocrates* by this means cured Lymphaticks, and the vision-struck; besides it is well known that *Thales* of *Crete* removed a pestilence and other diseases by the sweetness of his lyre; birds too are charmed with pipes, and elephants tamed by the sound of an organ (a).”

This is the sum of what he hath collected from other authors; *Galen* tells the story of *Damon* (b), and *Plutarch* furnishes him with several of the rest.

But of all the antients, *Herophilus* seems to have been the greatest Enthusiast in this matter, in supposing the ordinary tenor of the pulse was regulated entirely in harmonic proportion, and for that reason condemns all other means of judging of the state of health, besides the observation of the pulse. This fondness however, for a favourite conceit, was severely censured by some who came after him, as it evidently appeared an over refined speculation, that only

(a) De Nupt. Philol. D. 9. 179. Edit. Meibom.

(b) Δάμων ὁ μῦσικος ἀνληρίδι παρεγγήμενος αὐλῆσιν τὸ φεγγεν. &c. Simulac Damon musicus tibicinæ quæ adolescentibus quibusdam temulentis insanaque agentibus Phrygium canebat, mutare modum in dorium (βαρύτατον) gravissimum jussit, continuo illi a temerario illo impetu destiterunt. Galen. de Placit. Hip. & Plat. L. 9.

existed in the imagination of its visionary author (a). And it is probably owing to the same turn of mind as his, that such strange accounts are recorded of the effects of musick on dolphins and other animals, the serious mention of which would, in our times, render a man justly suspected of more credulity, than sound judgement.

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## C H A P. V.

*Of the retardation of old age by the application of musick.*

**B**UT the business of a judicious physician should not be confined, merely to the cure of present diseases, or to prevent such, as may, probably, some time after, take place in the animal œconomy, but as a philosopher and friend to mankind, his views should be farther extended, and having once attained an adequate knowledge of the springs of life, and principles of being, and what obstructs their course, or hinders their free action, it behoves him to investigate some means of continuing them longer, or (if possible) of retarding the motion of some wheels in this complex machine, which continued in the usual manner, must of course wear out and destroy the whole frame in a

(a) Pliny, L. 29. § v. & L. 3. C. 10.

shorter time, than if the same quantity of motion upon the whole were carried on with a less degree of velocity. For the animal system may be compared to a piece of clockwork, which, from the composition and make of its internal parts, is capable of no more than a determinate quantity of absolute motion, before it will stop intirely by the laws of mechanism; but if the velocity of the motion is retarded, consequently the time will be longer; and if the weights be increased, it will take a shorter time to run down. Now it is the business of every wise physician, to investigate the main springs on which the animal clock-work depends, and then to apply this canon, to increase the motion of some smaller wheels, while he retards the main springs, which direct the greater part of the rest. With regard to this, we are to consider, that no vaunted elixir of the chymists, nor any costly juleps from the apothecary, yet known, have hitherto effected this desirable end; but whatever of this kind is to be done, can only be derived from such means as are yet untried by the greatest part of the world, and which indeed can never be cautiously attended to by any, who are not placed in a superior rank of the various classes of mankind; for nature ripens all her productions by slow degrees, and whenever we design to act wisely, we ought to proceed upon her plan, and therefore, after her example, studiously avoid all chasms, and only hope for  
success,

success, in proportion as we are capable, without injury to the vital functions, to divert the ordinary course of her operations by insensible degrees, and the gentlest efforts that can be attended with the effect proposed. But this can never be hoped from the vulgar herd of mankind, whom no motives of what sort soever can engage to be consistent with themselves, in any scheme of action, and much less, would they be satisfied to forego the pleasures arising from the irregular gratification of each passing fancy, for the future prospect of a prolonged existence in this world. Besides, the necessary precautions against death are (if I rightly conceive of them) too complex to be practised but by a few, in comparison of the bulk and multitude of men.

At present therefore, I shall only mention one principal cause of decay, and premature death to most people, who are in the busy world, and amidst the hurry of social life. This then I apprehend to arise from the great waste and dissipation of the animal spirits, seeing these are the primary agents and operators, which the prudent mind employs in producing innumerable alterations every moment on the body. If this then be the case, our primary intention should be to renew, in advanced life, a fresh supply of spirits, equal to those in former days, or if this be beyond our power, we should think of some method to regulate our constant expence, and with frugal œcono-

my lay up the superfluous waste, and unnecessary profusion so often committed, when corroding cares and inordinate passions, excite continual disquiet and anarchy within.

To illustrate this, it may be well worth observing, that of all persons mentioned in history to have attained very long life, philosophic and abstemious men have ever been remarkable. *Democritus, Plato, Parmenides, Gorgias, Protagoras, Seneca*, and others of antient time, among them oderns, mathematical philosophers in particular. And the great Lord *Bacon* asserts, that temperance and a Pythagoric life, or that kind which some of the religious abroad follow, is in general most conducive to longævity. Now *Plato*, as well as *Pythagoras*, were alike masters of musick and geometry, and when we recollect what was above delivered concerning the power of musick, I believe it will not be denied, that the use of it, and frequent attention to it, might in a good measure promote long life (a).

For the chief precaution against death, is to be derived from a conservation of a proper stock of animal spirits, which are chiefly exhausted by inordinate passions, an excess of natural evacuations, excruciating bodily pains, and such

(a) Præcipuæ curæ esse debet ut spiritus non exolvantur sæpius (et alibi) maxime autem de operatione spiritus inquisitum est, quia operatio super spiritus eorumque recrudescentiam ad prolongationem vitæ est via maxime proclivis. *Bacon Histor. Vit. & Mort.*



like causes. But we have sufficiently proved, that musick bids fair to divert the course of the spirits, and to maintain them in their just poize and movement, as it seems immediately to operate upon them; Now our excellent author is of opinion, that an invigoration of the spirits, and making them as it were young again, is the readiest way to prolong life; in consideration of which it may not be unworthy the trial of such as are desirous of long life, and can be at pains to pursue some rules easily to be deduced from *Bacon's* history of life and death, to recreate their spirits every day with a piece of good musick (*a*), and thereby a while unbend the mind's attention to such subjects, as are by experience found most fatiguing and exhausting; for as our great dramattick poet somewhere observes,

Sweet recreation barr'd, what doth ensue  
But moody, moping, and dull melancholy  
Akin to grim and comfortless despair  
And at her heels a huge infectious troop  
Of pale distemperatures and foes to life.

*Shakspear.*

But here it may seem requisite to inquire, how far the most eminent masters of musick have above other men been remarkable for lon-

(*a*) Musica creditur multum conferre ad sanitatem si quis ea quomodo convenit utatur. Casp. Bartholin. de Tibiis Veter. L. 2. C. 2.

gævity. In this matter I confess myself at a loss as to facts; yet should it appear upon inquiry, that musicians are no more remarkable than other men on that account, I am persuaded it would not, with thinking men, intirely destroy the probability of success from this method. For it is too much the fate of musicians, as of other virtuosi, to forsake the severity and chastity of composition, and to form their own taste to that of the publick, instead of adapting the publick liking to nature, by which affectation of popularity, the florid manner of painting, and amorous soft strains of musick are become the most fashionable taste. Now a transition from our taste of art to real life is quite natural and easy, for the conduct of morals being founded on opinions, the artists soon come to relish the gaudy and luscious in life, as much as in art, and by this abuse, it frequently happens, instead of promoting the desirable ends the polite arts are capable of in society, the greatest inconveniencies spring from this quarter. Our musicians besides are mostly supported at theatres and other publick places, where some irregularities are ever unavoidable, which are more than capable of destroying the natural effects of the best musick on vulgar minds.

I cannot well dismiss this subject without mentioning a passage from that wonderful man *Roger Bacon*, whose extensive views of all nature I so much the more admire, as he lived alone the

man of science in an age of the grossest barbarism and monkish darkness. He among many other excellent tracts, hath written expressly of the cure of old age, and preservation of youth; and in this book often inculcates the necessity of the conservation of the animal spirits, as the primary means to produce long life; for says he, “ a chearful mind brings power and vigor, makes a man rejoice, stirs up nature, and helps her in her actions and motions, of which sort are joy, mirth, and whatever provokes laughter, as also instrumental musick and songs, to converse with company which discourse facetiously, to look on the heavens and stars.”

The last thing I shall mention, is taken from the *Arabian Abubethrus Rhazes*, one of the best medical authors in my esteem that ever wrote, he commends musick to chear the sinking spirits of pregnant women, and by this the babe unborn is much helped, and he declares that the mother, by attending to this and the other regimen which he judiciously prescribes, may be freed of the numerous train of ills, that usually attend the fair sex in this condition (a).

(a) Cantilenas vero & jocos atque ea quæ delectationem afferunt nec non somnum augere debet. Est enim possibile ut cum hoc regimine in prægnatione ægritudinem evadat. Rhaz. ad Mansorem, L. 4. C. 27.

## C H A P. IV.

*Wherein consists the difference of antient and modern musick.*

**I**T only remains to consider how it comes to pass, that such surprising effects were commonly produced by antient musick, whereas modern artists rarely perform any thing very singular this way. For what are become of the charms of musick by which men, beasts, fishes, fowls and serpents, were so frequently enchanted, and their very natures changed : by which the passions of men were raised to the greatest height and violence, and then as suddenly appeased. It is agreed (says Sir *William Temple*) by the learned, that the science of musick possessed, and so justly admired by the antients is wholly lost, and that what we have now, is made up of certain notes that fell into the fancy or observation of a poor friar in chanting his mattins ; *Pancirollus*, *Isaac Vossius*, with others of a more illustrious character (a) concur in this opinion, and the learned *Vossius* insists upon it chiefly for the following reasons ; first he alledges, that too little regard is paid in modern compositions to the laws of the rythmus or variation of time, which is the very soul of harmony (b).

(a) See Characteristicks, Vol. 3.

(b) Τὸ πᾶν παρὰ μουσικῆς ὁ ἔθμος.

Secondly,

Secondly, our instruments are not well contrived; and lastly, our musicians insist too much upon reiterated quavers on the same notes, and introduce too many flurs into the composition. In answer to this we must intirely agree with these gentlemen, that the most excellent modern airs keep most to the laws of the rythmus in the bars, and every one is sensible of a superior pleasure arising from this cause, but the force of it will be best of all discovered in attending to the musick of *Milton's L' Allegro & Il Penseroso, Acis & Galatea*, set by the ingenious Mr. *Handel*, as these pieces are, of all his others, the truest to the rythmus, and therefore afford more delight in general, than any thing else of the kind. It must indeed be owned, that our instruments, however exactly made, have some unavoidable imperfections, which never will be otherwise. But yet I cannot think with *Vossius* (a), that the antient pipes and wind instruments, were so far preferable to all our inventions, as all such among us are liable to greater defects than the stringed instruments commonly in use. But the last objection hath most weight of all the rest. Seeing the frequent quavering so much admired by the moderns, perplexes the piece with such obscurity and intricacy, that the audience by this —

(a) Unum tamen hoc adfirmare non vereor, vel solas antiquorum tibias universæ hujus seculi instrumentariæ suppellectili præferendas esse quam longissime. De Poemat. Cant. & Viribus Ryth. p. 98.



means lose the connexion, and that reference to the whole, which is so absolutely necessary to perfect our ideas of the symmetry of the parts. Whoever is acquainted with the noble remains of art left us by the antients, cannot fail to admire the simplicity of their works, and that just resemblance to nature, which is every where conspicuous in them; nor is it in the least to be questioned, that the excellence of the antient *Grecian* musick consisted in this, though no remains of their compositions have reached us; for it appears from what the sage *Plutarch* hath delivered of the comic poet *Pherocrates*, who introduces the genius of antient musick, lamenting the degenerate state of that in his time, by the great intricacy in the composition (a).

But the simplicity of their pieces appears by instruments which are extant on gems, &c. for these limited more the possible variety of sounds than our instruments, which admit of so many

(a) Λίξω μὲν οὐκ ἄκουσα. σοί τ' ἐγὰρ κλύειν  
 Εμοὶ τ' ἐλίξαι. θυμὸς ἠδονὴν ἔχει  
 Εμοὶ γὰρ ἦρξε τῶν κακῶν Μελανίππιδες  
 Ἐν τοῖσι πρώτοις ὅς λαδῶν ἀνῆκε μὲ

——Μιλήσιος τὴς Πύργειας  
 Κάκα μοι παρέσχεν. ὅτ' ἀπάλλας οὐδ' ἔλω  
 Παρελήλυθ' ἄγων ἐκλεάπειρους μυρμηκίας  
 Καὶ ἐνυχὴ ποῦ μοι βαδιζούση μόνη  
 Ἀπέλυσε κἀνέλυσε χορδαῖς δώδεκα.

And *Plutarch* adds Ἐπὶ μὲν τοῖ τῶν καθ' ἡμᾶς χρόνων, &c. At nostris temporibus tantos auctus differentiae forma accepit, usque adeo discessit a more majorum ut nulla sit amplius disciplinæ mentio nulla perceptio, omnes qui musicam attingunt accurrunt ad musam theatralem. De musica sub finem.

chords

chords, and consequently such numerous subdivisions of notes. But it is in musick as in painting, before a taste for either is formed by study and culture, our minds are transported with the first impulses of sense, and the novelty of the subject makes the most lasting impression on the mind; especially if by means of a good natural capacity we can comprehend the design; thus every one who has a natural ear for musick must own, that at first his delight and transport was greater at being present, when a simple sonnet was only sung, than in attending to the best consort of more complex musick. But when a natural taste for any thing is refined, or on the mending hand, we begin to compare the connection and mutual reference of the parts; and as imperfections in some degree will ever be in all productions of human invention, these by study become more manifest; and consequently where the unity of design is wanting, the subjects which pleased most formerly, fall so far short of the canon or model pre-established in the mind, that the pleasure abates in proportion: Hence it comes to pass, that a critical good judge of any performance in art, receives not an equal degree of satisfaction from indifferent pieces, as a man of as strong natural capacity and taste, before he has formed his liking according to the rules of science. But then it must be owned, the former's pleasure is far preferable to that of the latter, as the result of reason and reflection exceeds this, which

which is little more than the effect of headlong sense and blind opinion. Here then is the probable solution to the question, why the ancient musick had greater effects than modern compositions? The pleasures of every sense are stronger at first, though not so lasting, as these which are derived from calm reasoning. Now where simplicity appears, the mind is at little loss to find out the connection, and dependence of these parts on one another, and their mutual relation to the whole; but in complex systems it's an arduous task by induction to comprehend how each part is congruous and adapted to another, and by comparing, to determine how aptly these in common correspond, or are suited to the whole. So though we should allow a person of ordinary capacity receives not such transport from our musick, as that of the antients formerly afforded, yet (supposing all other circumstances the same) it will, I presume, be owned, a perfect judge of both would prefer that of the moderns, just as much as ours exceeds the antients in uniformity admist variety. But it must again be considered, that the profest admirers of antiquity contend warmly for the power of the rythmus, which (say they) is almost totally neglected by modern artists: So that little regard is observed in the bars of musick, whether the composition be made from swift dactyles, or grave spondees, iambicks, or anapests, or whatever different metre the versification consists of, by which in-

accuracy

accuracy we are deprived of that agreeable variety in the musick, that so much delights a judicious reader of *Dryden's* incomparable ode on *St. Cecilia's Day*, or of such pieces as several of the harmonious odes, by the polite and ingenious author of *The Pleasures of Imagination*. And indeed when we call to mind the dissonancy, occasioned by a short note in the bar of musick, which answers to a syllable that, in pronunciation, required twice or (may be) a quadruple time to make the verse read harmonious, and smooth, the discord, I say, the mind is conscious of, between the note and the foot of the verse, strikes us with a sense of deformity and want of grace, which is so much the more conspicuous to any person, as he becomes master of the harmony of words, as well as of sound; but our elegant and judicious composer is, to the great detriment of the publick taste, precluded from this advantage, by his being bred a foreigner, and therefore less familiar with our language.

But as the aforementioned treatise of *Isaac Vossius* hath already so amply explained all that can be said on this subject, I recommend it to the perusal of gentlemen curious in these matters. But some modern writers object to the perfection of the *Greek* musick, from the consideration of their scale, which by what *Euclid* and others have left us, must have been composed of tones *major and limmas*, whence it happens the ditonus or interval, equal to



two tones major, must necessarily be out of tune by a whole comma ; so it also happens their trihemitone falls short of the third minor by a comma, which is very disagreeable to a just ear. Now to rectify these imperfections, the moderns have substituted a scale composed of tones major and minor, with the semitone major ; but this scale is only adapted to the concinnous constitution of one key, and whenever we vary from it, and change for another, we find some fourth or fifth erroneous by a comma. But this subject being of too abstracted a nature for this place, I refer the inquisitive reader to an ingenious letter from Dr. *Pepusch* to Mr. *de Moivre*, published in the Philosophical Transactions (a).

(a) Vid. Number 481.

F I N I S.





*Note (b) to page 58 above.*

Dalli esempj seguiti nella città di Brindisi, e nella provincia d'Otranto, non si è veduto giammai, che i P. P. Minori Osservanti di S. Francesco, siano stati morduti dalla Tarantola, e travagliati da questo impulso di ballare. de P. P. Cappucini ci sono esempj, e aggiungono, che venendo coperto il P. Cappucino Tarantolato, con l'habito di un P. Minore Osservante di S. Francesco, guarisca del male sudetto. Riferiscono questo vantaggio de P. P. Minori Osservanti ad una Cella, che fù fabricata in tempo di S. Francesco, ove non annidano mai Ragni, o Tarantole di Specie alcuna, quale Cella è nella Clausura de' P. P. Minori Osservanti, nel distretto della Città di Brindisi. Vid. Osservatione decima settimana di Bocconi Musco di Fisica. p. 103.

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